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TOWNDROW'S  
Complete Guide  
TO  
SHORT-HAND.



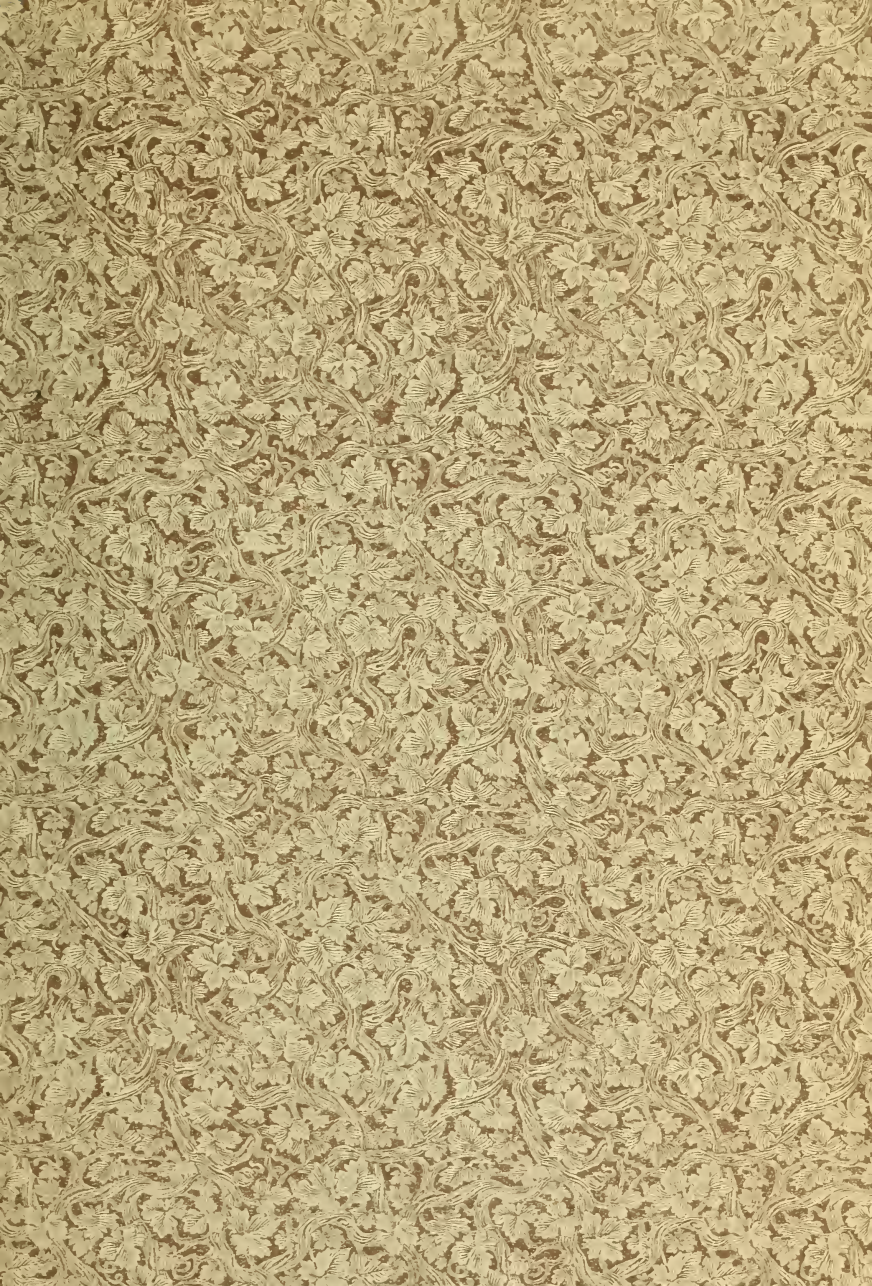
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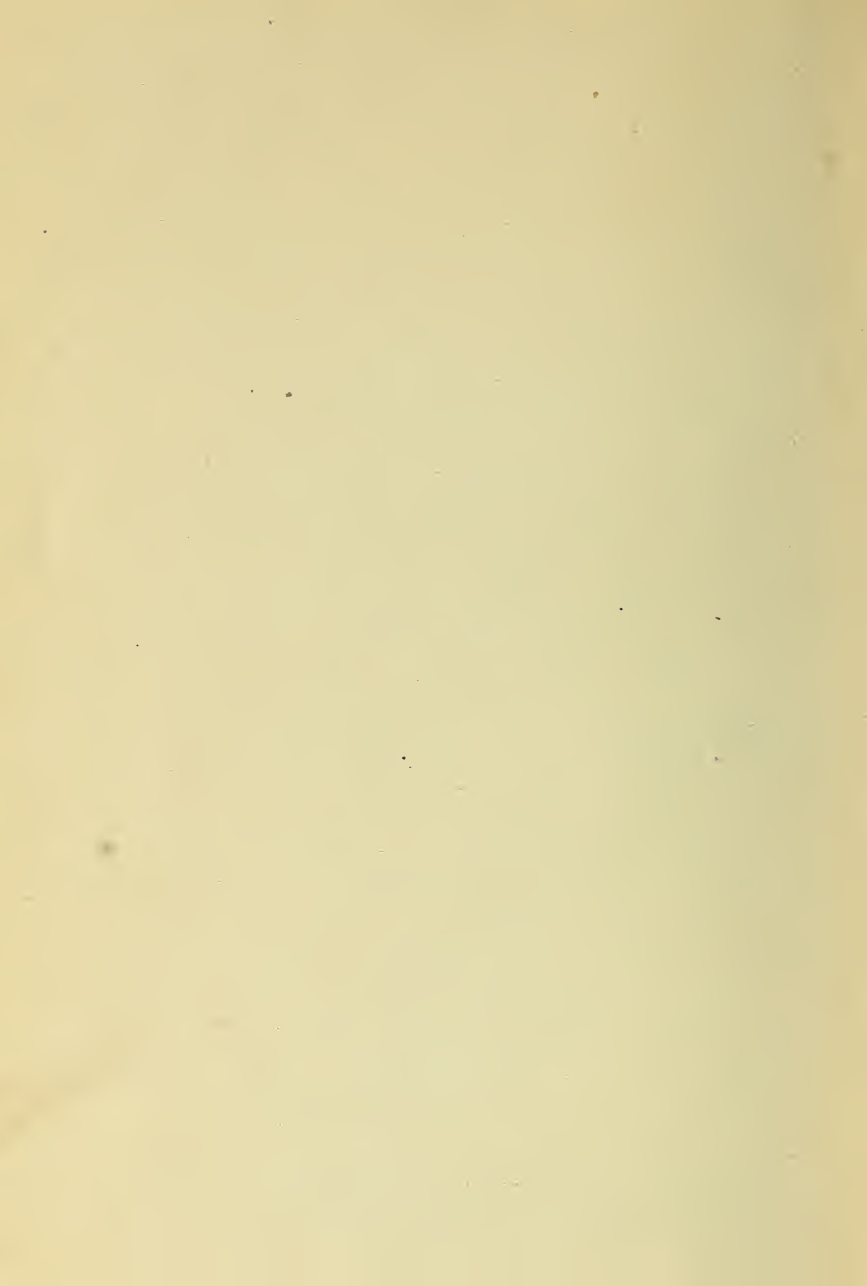
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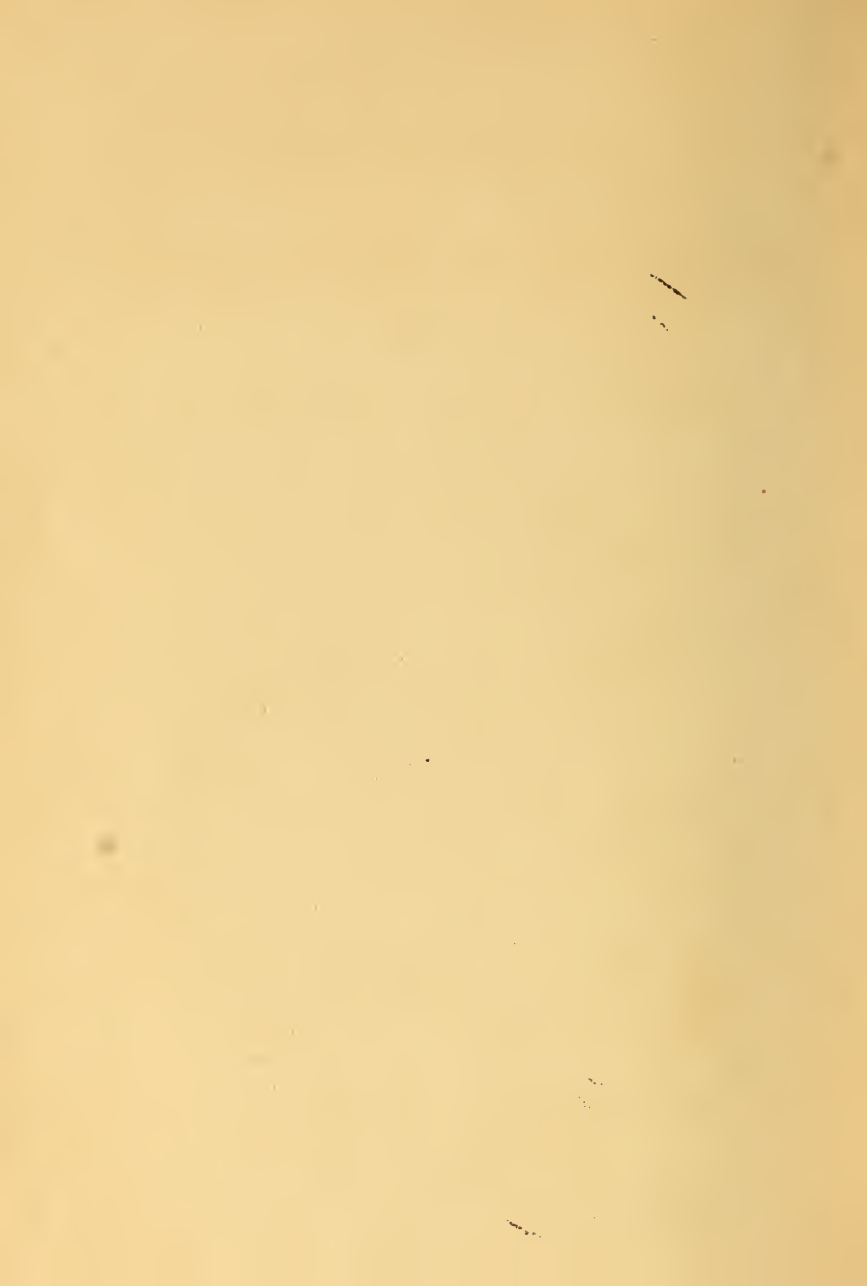
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# TOWNDROW'S

REVISED AND IMPROVED

## TEXT-BOOK OF STENOGRAPHY,

OR COMPLETE GUIDE TO THE ART OF WRITING

### SHORT-HAND,

Founded upon the most Simple, Comprehensive and Unerring Principles of representing all the Essential Elementary Sounds of the English Language in Stenographic Characters, combinable in any desired order, without raising the Pen.

BY THIS METHOD THE EXACT WORDS OF A SPEAKER MAY BE RECORDED AND PRESERVED IN A LEGIBLE FORM, SO AS TO BE READ AT ANY FUTURE PERIOD WITH THE GREATEST EASE AND FACILITY.

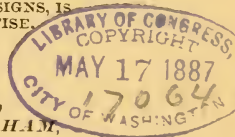
DESIGNED ESPECIALLY FOR THE USE OF SCHOOLS AND SELF-INSTRUCTION,

By T. TOWNDROW,

PROFESSIONAL REPORTER AND TEACHER OF STENOGRAPHY.

THE COMMON, DEFECTIVE METHOD OF EXPRESSING THE VOWELS BY MEANS OF DETACHED MARKS, IS TOTALLY IGNORED IN THIS SYSTEM; ALSO THAT OF SHADING SOME CHARACTERS TO DISTINGUISH THEM FROM OTHERS OF THE SAME FORM. THE PRACTICE OF ASSIGNING DIFFERENT POSITIONS TO CHARACTERS, *i. e.*, ABOVE, ON and BELOW THE WRITING LINE, TO DENOTE DIFFERENT SIGNIFICATIONS OF THE SAME SIGNS, IS LIKEWISE ENTIRELY REJECTED IN THIS TREATISE.

THE TRADE SUPPLIED BY  
CHARLES T. DILLINGHAM,  
*Successor to LEE, SHEPARD & DILLINGHAM,*  
No. 678 Broadway,  
NEW YORK.



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Entered According to Act of Congress, in the Year 1886,  
By THOMAS TOWNDROW,  
In the Office of the Librarian of Congress, at Washington, D. C.

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TO  
JULIUS ENSIGN ROCKWELL ESQ.,  
AUTHOR OF  
"THE TEACHING PRACTICE AND LITERATURE OF SHORT-HAND,"  
THIS REVISED AND IMPROVED EDITION  
OF MY  
TEXT-BOOK OF STENOGRAPHY  
IS MOST RESPECTFULLY DEDICATED.

THOMAS TOWNDROW.

MOUNT VERNON, N. Y., May 7, 1886.



## PREFACE.

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The author of this system of Short Hand Writing, which he originated fifty years ago,\* is induced to place before the public a new and carefully revised edition of this Text Book, embracing such additions and improvements as have been suggested by constant study of the subject, practical experience as a teacher of the Art, and as a professional reporter during a period of more than forty years.

The author has diligently studied to render this system of Stenography the most simple, comprehensive and easy of acquirement, and when written, the manuscript shall be the most legible of any of the various known methods; and if anything will add to his satisfaction it will be to learn that he has succeeded in accomplishing the task, undertaken at the same time in exciting a greater interest for, and extending the knowledge of a science of such exalted utility.

As the purchaser of this text-book may probably be led to inquire what are the advantages which the author claims over the numerous other publications that have been issued on the same subject, he will endeavor to point out in as brief a manner as possible, some of the difficulties that have been encountered by those who have acquired or attempted to acquire proficiency in this pleasing and very useful accomplishment, and the method he has pursued to avoid them.














One of the impediments which has considerably retarded the progress and success of those who have paid attention to the study of Short-Hand, has been the want of a sufficient quantity of exercises, for practice in writing, as well as from not introducing such words and sentences as are best suited to the different stages of advancement which they must necessarily go through to attain proficiency in any system.




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\*It was first published in England in 1834, and subsequent editions were issued there, and in the United States in 1837, 1839, 1841 and 1843.

Another objection attributable to the various publications designed for self-instruction is, that the rules and directions intended as a *guide* to the learner, are very seldom expressed in terms sufficiently clear to be comprehended, except by those already acquainted with the Art. In removing these objections, the author hopes that his efforts have not been altogether unsuccessful. To remedy them he has prepared a complete course of exercises, as practised by pupils who place themselves under his instructions; accompanied by such explanations as he has deemed necessary to render the whole easy to be understood.

The third and greatest evil adopted in other systems of Stenography, Phonography, &c., is their *defective* method of expressing the vowels by detached marks. Some express the initial vowels by commencing the formation of the succeeding consonant from the position the vowel would occupy if written, as in the word *item*, the *t* is drawn from *i*'s position. In most cases the intermediate vowels, long and short, being entirely omitted.

Mr. Molineux, in his modification of Byrom's system, represents *all* the vowels by a dot, to which he assigns five distinct places; thus  when preceding a semi-circle, and thus  when preceding a line as in  *at*,  *et*,  *it*,  *ot*,  *ut*, &c. In writing the word *moat*  the dot representing *o*, is made somewhat larger than that for *a* to show that it must be read first. When succeeding a consonant character the same order is observed in denoting the vowels as in  *ta*,  *te*,  *ti*,  *to*, and  *tu*.

Mr. M. T. C. Gould, formerly of Philadelphia, in his abridgement of Taylor's system of Short-Hand, also represents all the vowels by a single point, thereby rendering it indispensably necessary in writing some words for the pen to be taken off the paper nearly as many times as the number of letters used in spelling the same; as may be observed by a reference to the above work, where the following, and many similar examples may be found:   *be-old* for behold;  *evre* for every, &c.

Mr. Gurney, in his alphabet, has appropriated characters to represent the vowels, but makes use of them only when standing alone, or when joined to other letters at the beginning of a word; indeed, their forms are such as would scarcely admit of their being introduced in any other situation. Mr. G. represents the vowels when in the middle or at the end of a word in the following manner: "There are six vowels," says he, "viz, *a*, *e*, *i*, *o*, *u* and *y*; when they end words they are ex-



pressed by dots differently placed, viz, *a* and *e*, even with the top of the letter, *i* and *y*, with the middle, *o* and *u* with the bottom. When the vowel does not end the word, it is expressed by the succeeding consonant, i. e. by drawing the point of the following consonant from the place which the vowel would have occupied, had it been written at the end of a word. When two vowels come together, the first must be expressed by a dot, and the second one by the position of the succeeding consonant, thus  $\curvearrowright$  po-et;  $\curvearrowleft$  — lion;” &c.

Several of the difficulties which arise from the practice of expressing the vowels by the use of points, &c., are thus correctly exposed by Mr. Lewis in his work on Stenography, entitled the “Ready Writer or NE PLUS ULTRA of Short-Hand:”

“I have seen a few modern systems, wherein the intermediate vowels are discarded, and a single point only retained to express the initial, and final vowels: this point is directed to be placed just in the centre of the line, leaving it to the sagacity of the reader, to find out which of the vowels it is meant to represent. And moreover, the writer is directed to omit all vowels in expeditious writing, and leave it to the context to supply these defects. It is evident, however, that these rules must tend to throw the greatest obscurity upon the writing; and render it *impossible* to be read at a distance of time; for by this mode they never can show where there is a diphthong omitted, nor give the letters of it, which are some times very necessary; no technical terms, no names of persons, places or things can be written in it, where any vowels must intervene, to give the sense.”

“The only reasons I can conceive, why this method of pointing for the vowels has been so universally adopted, are the want of a proper investigation of the simple marks which nature affords, or, that apparent conciseness has hitherto been taken for real brevity. Nevertheless, it is obvious that those marks which seem to occupy the least space, are not always in reality, the shortest, or the most conducive to expedition. The mode of expressing the vowels therefore by means of points is not only an enemy to legibility, but is also calculated to destroy the purpose of expedition. This will appear more evident when we consider—

FIRST. That if the pen be moved to the right or to the left, from a dot towards a stroke, or from a stroke towards a dot, it describes a line, whether that line be visible or not, thus in making  $\cdot |$ , the pen describes the character  $\neg$  in writing  $[\cdot$  the character  $|\cdot$  in forming

the  in making  the figure , etc.











"SECONDLY. That as the motion of the pen from point to point is less rapid, because less direct, through the air than upon the paper itself, there is as much time lost by the sudden stop and taking off the pen, passing over the detached space, and putting it down again, as in the formation of two (and often-times of three) characters. Thus a detached particle occupies as much time in writing, as if the word were written (by characters) at full length. It has therefore appeared absolutely necessary that *the vowel points, so predominant in other systems, should be entirely rejected*, and another kind of substitute provided for them."

It certainly appears very singular, that Mr. Lewis, after so clearly pointing out the defects of other systems relative to the method of expressing the vowels, by the use of dots, commas and other detached marks, should himself, in a great measure, run into the very same error; for notwithstanding his forcible remarks on the subject, Mr. L. makes use of *a dot*, to represent the first two vowels *a* and *e*, and a *comma* to represent the fourth and fifth vowels *o* and *u*; thus adopting the very plan, which, to use his own words, "*should be entirely rejected*."

Again, he says, "by this arrangement, all those difficulties and dislocations already mentioned, in expressing the vowels in order to convey the sound of the word, are avoided;" his practice, however, exhibits a complete contradiction; for in his specimen of the Lord's Prayer, he places the vowels *e* and *o* near, *not* joined to the consonants.

Mr. J. G. Cross, author of the Electric Short-Hand, in alluding to the same subject says "The method of writing words by a consonant outline with disconnected vowels, each of which must be reprinted by its distinctive *dot* or *dash*, and placed with exquisite care in its proper position by the side of the consonant line, requires far more thought, and is more tedious than the writing of long-hand."

"And not only because the vowels cannot be written connected with each other, and with consonants, but because of their being mere dots and dashes; no contractions which may be applied to the consonant lines are applicable to them. Hence in the more rapid styles of phonography the vowels are quite discarded. Again the alternate shade and hair-lines of the phonographies are a great embarrassment to rapid writing, which the reporter can surmount only by discarding this feature, thus rendering his writing less legible."

Mr. Cross, after thus condemning the practice of assigning *three* different positions to denote the vowels has adopted *five* different positions for them, thus fa , fe , fi , fo , and fu , sa , se , si , so , and su , thus. That is he draws the consonant character from the position that the vowel would occupy if written, *a* being two spaces above the writing line, *e* one space above, *i* on the line, *o* one space below the writing line and *u* two spaces below.

Prof. Goldwin Smith, in a lecture to students at Cornell University, said: "It took me seven years to perfect myself in phonography, and Mr. Cross makes mention of a young man of ability who said: "I have written phonography three years, and can accomplish one hundred and fifty words a minute, but I cannot read it."

Mr. Alexander H. Thompson, a professional short-hand writer and reporter of London, in alluding to the work of Mr. Pitman, designates it as "A method of so-called short-hand, containing an absurd assemblage of strokes, analogous in outline, designed to represent different consonants by variation in thickness. That individual (Pitman) is also the originator of a visionary scheme for changing the orthography of the English language, and substituting a series of crab-shaped characters to represent it."

Mr. Matthias Levy, short-hand writer of Chancery Lane, London, in speaking of Mr. Pitman's Phonographic Alphabet, says: "It proves to be the English language transposed. Thus the first consonant is *p*, the second *b*, third *t*, the fourth *d*, and so on." Having settled the alphabet, he proceeds to select his characters. "These are twelve in number, and the reader will be somewhat surprised to find that they represent twenty-one consonants. Of these twelve marks, nine represent eighteen consonants. This is done by making one-half of the eighteen thin, and the other half thick. Thus *t* is represented by a thin stroke, thus *l*, and *d* by the same stroke made thicker, thus *l*. A more confused method could not well be devised. It is full of difficulty, and must entail considerable trouble when it comes to be read.

\* \* \* \* The mark he uses for the consonant *g* is, when drawn very small and written detached, made to do service for the sound of *a* in "all," the sound of *o* in "ope," and *oo* in "food." Not only so, but when this mark is thinned, it is further lugged in to serve for the sound of *oo* in "foot," and so on to distraction.

"A downward *r* is transformed, by thickening it, into a *w*; a shrivelled *n* becomes by such reduction a *yu*, a *ye* and a *yi*. Further,

these three latter vowel marks (only diminished consonant forms after all), shall, if we make them a shade thicker, immediately squeal out *yah, yeh, yee, yau, yo, yoo*, to be answered in chorus by the mannikin *th*, which, when dropped in different positions, chants lustily of *wah, weh, wee*; and *s* when significantly small, ceases to sibilate and moans out *wau, wo, woo*. No wonder such a system of writing the English language should evoke something bordering on contempt, even on a moderate inspection. But these are only a few of the ludicrous, or humiliating, as you please, variations which Mr. Pitman pipes forth to his plodding pupils, before they are invited to draw near to take part in the principal performance."

Mr. Gurney, the celebrated Parliamentary reporter, says that "The practice of placing a character *above, on* or *below* the line, and also of varying it, by thickness, or length, I totally expunge, as it could never be written swiftly with any tolerable degree of precision."

Mr. Thomas Anderson, Parliamentary reporter, Fellow of the Short-Hand Society of London, and formerly short-hand writer in the Glasgow Law Courts, in speaking of the essentials of a good system of short-hand in 1882, says: There are three essentials to the formation of a first-rate system of short-hand, \* \* \* first there should be *the distinct representation of every letter of the alphabet—the vowels and consonants alike*. Second, *the use of such marks to represent the vowels as are capable of being written in union with the consonants—instead of isolated ticks*."

"It is an evil under which all short-hand systems that proceed upon the principle of omitting the vowels, or upon any other plan of disposing of the vowels than by writing them are doomed to labor."

By the omission of vowels, mistakes, sometimes of a serious, sometimes of an amusing, sometimes of an amazing kind occur.

Any one taking a long speech, according to such system, unless he can manage to put in the vowels, is sure, unless he has an extraordinary memory, to hesitate, if not to err at the staggering outlines. Accordingly, a sentence which was spoken "the child was born in the street, at two o'clock," became after being phonographically metamorphosed, "the child was born. 'I consider,' at two o'clock." Any one who knows Pitman's system, will readily understand how that "on the street," could be mistaken for "I consider." In another case a witness said: "The pursuer came to my house and spoke to me on a Tuesday," which was reproduced: "The pursuer came to my house



and spoke to me on the outside." In another case a party was described by the witness as "running up very heated." This appeared in the notes as "bare-headed." Another instance is given by Mr. Anderson in his History of Short-Hand: "The chairman of a well-known railway company happened to use the phrase 'attacking the traffic of other companies,' which was printed as 'taking away the traffic of other companies.'" *Remit* has become *remedy*, *condition* has become *down*, *plain* has become *complain*, *had you any* has become *do you know*. Instances, not of what might occur, but what have occurred, as in reality did the foregoing, might be multiplied, if it were considered necessary to demonstrate that the words of a language can never be adequately described by unvowelled endeavors to depict their sounds in any such way.

Mr. Dimbleby mentions, in the preface to his Dictionary, a few of the troubles and difficulties encountered in deciphering notes: "I know nothing of fishes," says a dowager; "I know nothing official," transcribes the phonographer. "Where his ashes repose," said Lord Beaconsfield on one occasion, "Where his issue lives," transcribed the phonographer, but unmemoried reporter. "Your application," says Mr. Forster, to an Irish deputation, recently, "is based on two grounds," "bad grounds," wrote the reporter, the same Pitman outline standing for both. Now, most of this comes of the want of characters suitable for joining the vowels with the consonants.

In discussing the foregoing axioms in detail, Mr. Anderson says: "The first asserts the importance of the vowels. You ought, I say, to have such marks for them as can be formed unitedly with the consonants. The other plan, as you all know, is to dot them in, just as in long hand we dot our 'i.' That in many cases the vowels are of subordinate consequence, may well enough be admitted. That generally, however, they are of the utmost importance, can scarcely be denied. This is specially true of little words, and the exact representation of little words is of infinite value in the reading of short-hand manuscript. But suppose, it is argued, that the omission of vowels does not greatly matter, I would remind you of the immense difficulty the learner has to face when you require him to tell from one and the same outline, whether any, and which, of the following words is intended: gnat, neat, knight, aunt, note, Annette, untie, naughty, unto, night, knout, knot, nut, net, not, unity, naught, nought, unit, and so forth. \* \* \* The nearer you approach to an individual represent-

ation for each word, the clearer does your writing become, and that it is always a risky thing to allow an outline which may stand for half a dozen words or more to pass undistinguished from the rest by some particular mark or another. If we write this sentence: "Is there any end of these improvements?" omitting the vowels, then from the writing itself there is no means of deciding whether the words are: 'Is there any need of these improvements?' This is only a supposed case of conflict. But I can give an actual example which recently occurred. An official note taken in the Law Courts mentioned to me the following instance: "I," said he, "dictated to one of my assistants in the course of a speech, these words: 'Nature is not so kind.' Imagine my feelings when in this gentleman's transcript I read my passage thus: 'Common sand is gone.'" This instance affords, so far, a justification of the accuracy of our first rule, requiring the depiction of vowels and consonants alike, and looked at with reference to the similarity of the outlines for "gone" and "kind," it may also be regarded as bearing out the alternative part of that first axiom that for every letter of the common alphabet there ought to be a short-hand equivalent."

"With reference to the fourth proposition I have advanced, which is, that there should be only one line of writing, or, to express the same thing differently, that the practice of giving to marks divers significations by placing them *on*, *above* or *below* the line, is a practice that ought to be discarded in any good system of short-hand."

Mr. Anderson, in an address delivered by him before his Fellow-Members of the London Short-Hand Society, on the subject of Short-hand writing, says:

"The alphabet of a good short-hand system must include independent characters for the vowels, which characters must be adapted for writing in union with the forms for the consonants; in other words, every letter of the common alphabet must have a special and distinctive short-hand mark. No distinction of letters made thick from letters made thin is admissible. There must be only one line of writing. The rules for abbreviation in a good system of short-hand must be sure, comprehensive, and few."

To all of the above propositions, I say, *Amen*.

"The confusion, the multiplicity of characters, the variety of sounds, all lead to one conclusion that this (Pitman's), is one of the most ill constructed and deficient systems ever invented. Notwith-

standing its defects, thousands are said to have learned it. But we cannot alter our opinion, and phonography, we think, with its ambitious object is a failure. \* \* \* We wish to speak with every respect of this system: it is used at the present day, and that is the utmost that can possibly be said in its favor; but we contend that popularity is no test of merit. 'Jim Crow' was popular, but few will venture to say it had any merit."

Wilhelm Stolze, of Berlin, one of the most eminent authorities on short-hand has said "A system of short-hand which is to serve at the same time for correspondence and commerce must be precise, that is to say, it must perfectly render the sound of every word."

C. P. Newton, formerly Professor of Mathematics and Stenography, in Norwich University, in his treatise on short-hand, truly remarks: 1st. All the simple sounds of any language should be denoted by the shortest and most simple marks in nature. 2d. Those marks which are the most easily formed, should be assigned to the sounds of the most frequent occurrence. 3d. The sounds most frequently combined in pronunciation should be denoted by those characters which are most easily joined by the pen. 4th. All the marks of which a word may be composed, should generally be written without taking off the pen." "Each character or letter of the alphabet may, when standing alone, represent the most common words, of which it is the incipient sound."

Mr. George R. Bishop, one of the most accomplished short-hand writers in this country, who now fills the important position of official reporter of the New York Stock Exchange, and has had the honor of being elected President of the Law Stenographers' Association of the City of New York, also of the New York State Stenographers' Association, in a conversation with me some time ago, remarked, that the system of short-hand which embodied a method of representing the vowel and diphthongal sounds, corresponding in general characteristics with the consonants, and adapted in their form to be as readily and distinctively joined with them, would become the system of the future; and as a proof of his sincerity in the matter, he has since published a modified outline of phonography, carrying out his views.

I desire no better authority than that of Mr. Bishop; in fact, I could have none, as to the correctness and wisdom of the course I pursued fifty-two years ago; for it must be evident to every one who will reflect for a moment, in regard to the embarrassment which the

change must have caused him in the performance of his professional duties; and that he would not have attempted it with a clear comprehension of the consequences that would ensue, had he not been fully convinced of the ultimate advantages to be derived therefrom, but the host of individuals who have been engaged in doctoring Pitman's system, or in other words, trying to remedy its defects for more than thirty years, and still admit its various imperfections, are too deeply involved in a pecuniary point of view on one hand, and prejudice on the other to abandon and repudiate that which they have so long advocated as the *Ne Plus Ultra* of Short-Hand, and which could not be done without destroying the value of their respective publications, and temporarily suspending their professional duties as teachers.

The greatest impediment of all to the progress and ultimate success of pupils, has been the difficulty experienced by learners in reading their Short-Hand manuscript notes. This draw-back has undoubtedly been owing to the omission of intermediate vowel, and diphthongal sounds in words where they are of the utmost importance to render them legible; for instance: *st* according to the practice of phonographers, would be written for sat, set, seat, sit, cite, site, sight, sot, soot, suit, suet and sought, twelve different words, while *nt* would be written for gnat, net, neat, nit, knit, knight, night, knot, not, note, nut, naught, into, unto and various other words. *Sn* would be written to express sane, seen, scene, seine, sign, scion, sine, sin, son, soon, sun and so on with the rest of their manuscript. Is it then to be wondered at, that some queer mistakes should be made in deciphering short-hand manuscript, written upon such a system as Pitman's?


Another illustration, a very striking one of this defective method of expressing the vowels by position of the consonants, by detached marks, or by omitting them almost entirely, is given by Miss Florence Ellis, of Boston, in a contribution to D. Scott Browne's *Monthly Phonographic Journal* of December, 1884, on page 333. She says: "Did I ever make mistakes? Yes! At one time I made an untruthful statement that a certain firm had stopped '*paying*,' when in reality the firm in question had only stopped '*buying*,' and were on as good financial footing as ever, notwithstanding my effort to overthrow them. I then realized for the first time that a business firm, was as dependent upon the '*a*' and '*i*' positions of an inexperienced short hand writer, as upon Bradstreet's Commercial Agency."


I claim that Pitman and other self-styled phonographers fail to



practice what they preach, that is, writing words according to their respective sounds, as I propose to show. For instance, some of them write *gskt*, and others *kskt* for the word exact. Some write *kgsst* and others *kksst* for co-exist. Some write *gstk* and others *kstk* for exotic. How nearly the examples given approximate and convey to the mind of those who attempt to read such manuscript, the sounds of the words indicated, the readers can form their own opinions. Well might the young man of ability, referred to by Mr. Cross elsewhere, exclaim: "I have written phonography three years, and can note down one hundred and fifty words a minute, but I cannot read them."

When I have spoken to any of the advocates of the Pitman system of short-hand in regard to the imperfect manner in which they express a large proportion of the words they write by omitting the vowels (for instance they write *pt* for pat, pet, pit, pot, put, peat, piet, poet, pewit and pout), they would reply that the context would indicate which was intended. But suppose that two or three of the previous words, also as many of the succeeding words were equally as defectively expressed, it would be rather difficult to transcribe the notes or even find out what the matter had reference to. Each reporter would then say, "I can write the vowels and diphthongs and begin to show how cleverly he could insert his detached representatives of the omitted vowels" but when required to draw his pen from the terminal point of his outline to each of the detached marks in the order he made them, he would almost invariably abandon the task.

An admirable illustration of this point is to be found in Pitman's *Phonographic Correspondent*, published in August 1853, p. 115, as follows:  Now after writing the outline of the word, the pen has to be brought back from the terminal point of such outline, for the purpose of making the various detached marks representing the vowels. A score more of similar illustrations may be found in a brief chapter on the Origin and History of Letters in the periodical quoted.

Another sample of Pitman's *simple* characters I find in the same specimen of correspondence, p. 116, as follows: 

Now, as it is impossible here to give a clear illustration of the outlines and detached marks of each word, let the writer, after making the same outlines draw his pen or pencil from the terminal point of each outline to and over the detached marks shown, and see what sort of a sign or combination of signs he has obtained, and also count the

various motions of his pen or pencil he has made in the formation of the whole, he will then discover how deceptive are the apparent brevity and simplicity of such detached marks in denoting the vowel and diphthongal sounds.

The various authors which I have quoted, after so forcibly expressing their condemnation of the systems of Short-Hand devised by others, it seems unaccountable that they should not have produced, or suggested some thing more simple, and practicable, at the same time render the reading of the manuscript perfectly easy ; yet as far as is known, but few have attempted to remedy the defects alluded to, they have gone along in their old beaten tracks.

I do not travel out of my way to carry out an idea, or principle, and spell *q* and *x* ; I find both *q* and *x* too useful, I may say too important to be cast aside. Everybody of the most ordinary intellect when they see a sign or wagon bearing the letters *xprz*, know very well that they denote the word *express* ; but *gsprz* or *ksprz* displayed in the same situations ; would probably puzzle the observer, to arrive at their signification, unless he should have gone through the *wah*, *weh*, *woo*, *wau*, or the *yah*, *yeh*, *yau*, *yoo* exercises. Again I think that *seqr*, does very well for *secure*, *l-o-q s'hun* for *elocution*, *xpoz*, for *expose*, &c.

A well known official reporter of this city (New York), who had expressed an unfavorable opinion of my system of Short Hand, on account of a few words written in it *appearing* to be more complicated and requiring more motions of the pen than Pitman's phonography, met with a young pupil of mine who had taken lessons at *irregular intervals* during a period of three months, and for several weeks had received no instruction in consequence of my own inability to give lessons. Altogether, she had not received ten hours' instruction from me. My friend, the disciple of Pitman, found that my young pupil could then write sixty words a minute ; but his surprise was the greatest, when she read her manuscript notes of what he had dictated, with as much ease, as he confessed that he was enabled to do himself after eighteen months' application to the study ; and the same gentleman subsequently, expressed to me his convictions, that my system was the most legible one in the world.

Now as the phonographers are greatly dependent upon the use of lines, by which they determine the signification of a dot, comma or other mark, intended to represent a vowel, as well as by the position of a consonant in relation to a line, as to what vowel precedes or

follows the consonant character so assigned to a particular position *above, on, or below* the line, I ask what would the reporter using Pitman's system do, who is sent to note down all that is said and done at a public meeting held in a badly-lighted hall, and where for motives of policy he has to take a back seat, and where his *guiding lines* could not be seen?

Some of my phonographic friends may raise objections to the use of my natural or suggestive signs for particular words or phrases; also to my modes of abbreviating many words of frequent occurrence, and expressing other words by the alphabetical signs with certain simple marks annexed, on the plea that I am introducing too many of them. It is true that I express about eighteen hundred words by (six) hundred signs, each expressing on an average three words of the same family, or in other words denote a primitive word and all its derivatives, as *Fluctuate, fluctuated, fluctuating and fluctuation. Excommunicate, excommunicated, excommunicating and excommunication*, the context readily pointing out the word intended, so that by learning the three hundred simple signs with as many primitive words you have the key to the eighteen hundred words denoted thereby. While one teacher who has acquired considerable popularity as an author and instructor of phonography, it is understood, calls upon his pupils to study *three thousand* arbitrary signs.

Every one who is about to engage in the study of Short-Hand is naturally inclined to ask not only which is the best system, and most easily acquired, but also which is the most practical method of learning it. I shall therefore offer a few suggestions and hints, which cannot fail to be of great advantage, if they are properly considered and followed.

Let it be remembered that when you are writing a letter or communication of any kind, ideas are dotted down, or in other words flow from your pen, mechanically as it were, without a thought as to the spelling of the common-place words used. It is only words of infrequent occurrence that cause you to hesitate a moment, in noting them down. Why is this the case? The question is easily answered. The hundreds, if not thousands of times that you may have written the common-place words which composed the principal portion of your letter or communication, have rendered their respective forms so familiar that they require no effort of the memory in their future application.

The author, therefore, takes it for granted that every one who has

occasion to write considerable will freely admit this fact. That being so, it is reasonably claimed that it is equally the case in Short-Hand writing. Hence the aim of the author, when teaching the art, has been to direct the attention of the student to a limited number of characters or signs at a time, whether representing letters, sounds, syllables or words, with such explanatory remarks as might seem necessary, and then by requiring such a repetition of the same in exercises prepared or selected for the purpose, fix them so indelibly upon the memory, that no further instruction or study is necessary.

Some persons may ask and very naturally so, if this system of Short-Hand is so much superior, and more readily acquired than any other, why has it not become more generally known and practiced. That question is easily answered as follows: On entering into a contract with a firm in New York, in 1841, to publish my Guide to Short-Hand, in order to protect my interest in the copyright, I bound them to insert in each copy, a certain check plate engraving, furnished by me. This condition of the contract made, they openly violated; thus defrauding me of the royalty to which I was entitled; therefore rather than let the firm have the satisfaction of reaping *all* the benefit to be derived from the publication of the book, I decided to abandon the profession of teaching Short-Hand and engage in journalistic reporting, which I have since actively and successfully followed, leaving the demand for my text-book to die out, as it did.

Believing, however, that my labor in the field of Short-Hand writing has resulted in greatly simplifying the art and bringing its acquisition within the reach of all persons of ordinary intelligence, at the same time rendering the manuscript perfectly legible at any future period, I naturally desire that whatever conceded merits my system may possess, shall be placed on record.

Then, again, I may be allowed to state that within the last two years I have received numerous applications for copies of my Guide to the art; also for special information and instruction in regard to my method of expressing the vowel and diphthongal sounds. Under these circumstances I have been induced to undertake a complete revision of my Text-Book, last issued in 1843, and embody therein a number of suggestions in regard to a new application of the alphabetical characters as word signs, and other modes of abbreviation, which, it is thought, will be appreciated alike by all reporters and teachers of Short-Hand.



I would here take occasion to remark that in 1826, then at the age of sixteen years, I learned Harding's system of Short Hand, a modification of Taylor's, which I practiced for my own amusement and convenience, for over two years, when I was persuaded by a companion to take lessons with him in the system invented and taught by Mr. James Henry Lewis, of London. His alphabetical signs appeared to be remarkably simple, but the change I made was a great mistake, for I had sacrificed comparative legibility for apparent brevity.

The adoption of a very small circle or ring to represent *s*, so greatly reduced the number of distinctive simple characters attainable, that it became necessary to represent *f* and *v* by the same sign, *g* and *j* by the same sign, also *k* and *q* by the same sign ; while other letters were represented by characters, which, when written in combination with some others, were liable to be mistaken, and thus occasion great difficulty in deciphering the manuscript.

Then again he had no characters to represent *a*, *e*, *o*, and *u*, that could be combined with the consonants, while the sound of *a*, *au*, *aw*, and *ou* in fall, talk, taught, draw, bought and thought ; *oi* and *oy* in soil and toy ; *oo* in moon, pool, poor, &c., *ou* and *ow* in thou, now, town, &c. were completely ignored.

These imperfections presented themselves so forcibly to my mind that in the Spring of 1833 I adopted characters to represent the vowels referred to, and introduced them in my *Stenographic Olio*, published by Lilly, Wait, Colman & Holden, of Boston.

Although I had selected the best characters available for the purpose, I was far from being satisfied with the result, and believing in a more thorough reform in that direction, I cast all the old aside, struck a new departure in regard to the representation of the vowel and diphthongal sounds, by characters which can be readily combined with the consonants in any order desired, and thus laid the foundation of my present system, which I flatter myself will compare favorably with any and all others which have yet been presented to the public, either here or elsewhere.

To obviate the many objections and difficulties attending the method of expressing the vowels by means of detached marks, the author of this Text-Book *has* provided another kind of substitute : consisting of a series of simple characters, distinctive in form, and which are easily combined with any other letter *without lifting the pen*, and which not only represent the vowels and diphthongs, in any order re-

quired, but with a very few unimportant exceptions, such as the difference between *o* in *not* and *o* in *nor*; or *u* in *but* and *u* in *bull*; are also capable of conveying to the mind of the reader the exact sounds of words uttered by a speaker.

There are five distinct directions in which a single straight line can be drawn, viz: the horizontal line drawn from left to right, thus —, the perpendicular line drawn down thus |; the oblique drawn down from left to right thus \; the oblique drawn down from right to left, /; and the oblique made by an up stroke from left to right, thus /. These correspond in number with the vowels *a*, *e*, *i*, *o*, and *u*; and to each of the above simple lines, I prefix a very small circle or ring, and assign them to represent the vowels as follows: 9 or p for *a*; ʌ or ʌ for *e*; ʍ or ʍ for *i*; 6 or 6 for *o*; and ʎ or ʎ for *u*, then, by enlarging the size of the circle or ring, thus: 9, p, ʌ, ʍ, 6, ʎ, I obtain distinctive characters to represent the long Italian sound of *a* in *ba*, *balm*, *calm*, *palm*, &c., the broad German sound of *a* in *fall*, and *hall*, *au* in *caught*, and *taught*, *aw* in *brawl*, *thaw*, and *ou* in *brought*, *thought*, &c., *oi* in *boil*, *boy*, *toil*, &c., and *ou* and *ow* in *doubt*, *pout*, *now*, *town*, &c.

The following marks. — | \ / v ^ < > c > ^ v are commonly employed by the self-styled phonographers to denote the vowels and diphthongs, in their correspondence style of writing, but are generally omitted in making their reports.

Although my vowel and diphthongal characters may appear to be more difficult of formation and occupy more space than the detached marks used by Pitman and others, I claim facility of formation and legibility of manuscript over them all.

As some of my professional opponents when alluding to my method of expressing the vowel and diphthongal sounds, have remarked, "that is all very fine," but at the same time insinuated that it would be impossible to report correctly the language of a public speaker by such a system of Short-Hand, I would state that when Dr. Dionysius Lardner, an eminent British writer on physical science, visited the United States in 1840, and during a subsequent sojourn in the city of New York, I was assigned by Mr. Thomas McElrath, then a partner of Mr. Greeley in establishing the TRIBUNE, to take down a series of

D. Lardner's scientific lectures from dictation, the most difficult kind of reportorial work, and those lectures were published in book form. I would also respectfully request those phonographers who disbelieve or affect to disbelieve that this system of Short-Hand can be successfully practiced by a professional reporter, to peruse the following complimentary acknowledgement of my abilities in that line, nearly forty years ago, and then refer to the New York Herald, of Sunday, June 18th, 1848, page 2, columns 4, 5 and 6, where the result of my labors in reporting the address delivered by the Hon. Ashbel Smith, President of the Visiting Committee at the annual examination at the U. S. Military Academy, West Point, occupying two columns and three quarters, set solid in fine type (Nonpareil) may be found.

T. TOWNDROW, Esq.,

DEAR SIR:—I read your report of my address at West Point, and was much pleased at its accuracy. The gentlemen of the graduating class have asked me for a copy for publication in a pamphlet form. I am at Jullien's Hotel near Washington Square, where I shall be happy to see you if convenient.

Col. Childs arrived at West Point this morning to preside over the Court Martial which is about to set there.

Very Truly, Yours,

NEW YORK, June 19th, 1848.

ASHBEL SMITH.

Having, as I believe, fairly set forth the views of many distinguished professional Short-Hand Writers, Authors and Teachers on the defects of the Pitman and kindred systems of phonography, as well as to what they consider the "Essentials of a Good System," I would respectfully submit the present Text Book of my system for their consideration and judgment—approval or condemnation.

THOMAS TOWNDROW.

RESIDENCE, MOUNT VERNON, WESTCHESTER CO., N. Y.

## TESTIMONIALS.

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The author begs leave to present the following Testimonials to the favorable notice of an enlightened community. The following eulogium is from the pen of Andrew Hunter, A. M., late of Edinburgh, where he practised the science of Stenography for upwards of twenty years, and who is the author of a work on the same subject.

MANCHESTER, March 20th, 1837.

SIR :

I have had much pleasure in perusing your Complete Guide to the Art of Short-Hand Writing ; it is neatly and tastefully executed ; your remarks on the science, are the dictates of a sound mind, resulting from much experience as a teacher of the Art ; the method and order which you have shown in the arrangement and distribution of your materials, evinces in a high degree, that you have fully understood your subject. The characters you have chosen to represent the vowel and diphthongal sounds, are admirably easy to join with the various consonants with which they may chance to be connected, while at the same time they mark with such *precision* the *direct sound* of the words, so as to render the *reading* of the Stenographic manuscript both *easy* and *accurate*.

In conclusion, I have no hesitation in giving it as my opinion, that it forms the most complete work of the kind ever presented to a discerning public.

(With hearty wishes for your future success and prosperity

I am, Sir,

Your obedient servant.)

ANDREW HUNTER, A. M.

FROM THE MANCHESTER TIMES.

“There are few persons of intelligence who are not ready to acknowledge the pleasures and advantages to be derived from the practice of Short-Hand. We, who may say some claim to an experimental knowledge of the science, can pronounce it to be one of the very best methods of imparting a useful versatility to the mind, and of inuring it to quick and correct apprehension. We recollect many occasions, when in the exercise of our duties, we have had to attend in the same

day, and in rapid succession, to matters legal, political, scientific, divine, and an immensity of others too miscellaneous to be classified. These we have in various ways, given to the public by means of Short-Hand; and can any one deny that exercise of this kind will fail to induce quickness of perception, and the power to turn the mind to sufficient objects unconscious of an effort?"

"The question then is, which Stenographic system is the best, and which is the shortest, and to be acquired with least trouble? This is a problem we really cannot undertake to solve; there is no royal road to Short-Hand, even with the most perfect system. Byrom's is remarkable for beauty, legibility, and conciseness. That of Mr. Towndrow, an eminent teacher, seems both legible, concise, and easy to be acquired; inasmuch as he reduces the science to its simplest elements, and then proceeds gradually. Mr. T. has an advantage over every other system we have yet seen, in the precision and certainty with which the different sounds are noted; and in the hands of a good writer we think this system may be rendered as beautiful to the eye as any we are acquainted with, and altogether, as Stenographers, we may safely recommend it to the public."

DERBYSHIRE COURIER.

A neat little volume, professing to be a complete guide to the Art of writing Short-Hand, or an entirely new and comprehensive system of representing the elementary sounds of the English language in Stenographic characters, has been published by Mr. Towndrow, Professor and Teacher of the Art. The principal feature of this treatise is its originality in giving distinct characters to express the various tones of our native tongue, and from the high degree of conciseness with which this object is accomplished, and its perfect and easy amalgamation with the other parts of the system. The operation of writing is advantageously condensed, and an increased facility afforded of committing to paper the eloquence of the orator. The system is exceedingly simplified in its details, capable of being acquired with comparatively little application, and in practice will, we believe, be found to work well. It is decidedly superior to all system of Stenography with which we are at present acquainted.

SHEFFIELD IRIS.

We have given the system of Stenography invented and recently introduced into this country by Mr. Towndrow, an attentive examination, and we feel fully convinced of the many improvements he has



made on all former systems which have come under our notice. Mr. Towndrow, in his present method, has appropriated a distinct character to represent each elementary sound of the English language, by the use of which, any word, no matter what number of vowel or diphthongal sounds it may contain, can be clearly expressed in Short-Hand, without having occasion to raise the pen from the paper, which could not be done in the generality of systems without having to lift the pen several times in order to supply a number of dots representing the vowels, which is well known to form one of the greatest impediments to quick writing, while upon others we have some knowledge of, it would be impossible to convey the same words to paper so as to be recognized at a future period.

MANCHESTER COURIER.

We have examined with some attention the system of Stenography invented and taught by Mr. Towndrow, and we are of the opinion that it will be found eminently serviceable to those who wish to study the Art. In some points it is superior to any system that we have seen.

BOSTON MORNING POST.

Mr. Towndrow's system of Stenography is the most perfect one ever invented, and he is one of the most agreeable and gentlemanly instructors that ever taught abbreviations.

BOSTON MORNING NEWS.

We do not know how it is with other folks ; but for ourself there is no greater satisfaction to be found in the whole range of literary pleasures, than to be able to take down a speech as it falls warm from the lips of an extemporaneous speaker. It is then that the peculiarities of the individual slip out unperceived by the orator himself, and are probably forgotten by the majority of his audience. The science of Stenography obviates the latter misfortune. It gives us the portrait of the speaker's mind exactly as it is—the glowing thought, the impassioned apostrophe; the sudden transitions are caught and faithfully represented by this divine science, before they have had time to cool and degenerate into common-place diction beneath the hand of the exhausted orator who prepares his speech for the press. Stenography has power to represent the speaker's mind *just as it looked* while he was delivering his discourse—it lets us into his heart by a direct road. We regret that our limits will not permit us to do full

justice to this very interesting subject, but we know of one who is able to achieve what we are incompetent to do. We allude to Mr. Towndrow who has given us such information with respect to his present system as renders it mathematically certain to our mind, that it is superior to any other known. The elementary sounds are represented by the simplest signs—an improvement never before attempted—and a number of words may be connected with the greatest facility; and the whole *read* with ease. This last crowns the whole as every stenographer must be aware. For further information we refer the reader to Mr. Towndrow himself, whose patience in explaining his system, and whose urbanity and pleasing manners, render him one of the most agreeable as well as able teachers we have ever seen.

BOSTON AMERICAN TRAVELLER.

We welcome the return to this country of Mr. Towndrow, the accomplished Professor of Stenography, and author of a celebrated Guide to the Art of Short-Hand Writing. A new edition of his treatise was lately published in England and a portion of it received here. The improvements he has made in the system, are well worthy the attention of the student, and give the stamp of pre-eminence to his work.

ZION'S HERALD, OF BOSTON.

A fine opportunity is now presented to young persons in this city, by the return of Mr. Towndrow from England, to acquire the useful accomplishment of Short-Hand Writing. We became acquainted with this gentleman upon his first visit to this country, and from the success which attended his instructions then given, we have the utmost confidence in his ability to teach stenography, and the superior advantages of his improved system. This system enables the reporter, not only to record the exact words as delivered by any public speaker, but also every peculiar expression made use of by him, as pronounced, and to preserve all in a legible form, so as to be read at any future period, with the greatest ease and facility.

BOSTON MERCHANTILE JOURNAL.

T. Towndrow, who is well known for his success in teaching the art of writing Short-Hand, has just put forth the second edition of a book entitled, "A complete Guide to the Art of Short-Hand Writing, being an entirely new and comprehensive system of representing the elementary sounds of the English language in stenographic charac-

ters." Mr. Towndrow's system has met with approbation of persons versed in the art, and is probably the most perfect mode of Short-Hand writing extant. To those who wish to become adepts in this valuable accomplishment, we recommend Mr. Towndrow's book—this, with a due share of patience and perseverance, will soon qualify one to exercise this accomplishment with great facility.

BOSTON ATLAS.

Mr. Towndrow, professor and teacher of stenography, has just introduced to the notice of the American public, a new system of writing Short-Hand. We know something of the art, and having attentively examined Mr. T's method, can say that it possesses many advantages over any other we have seen. It is simple, neat and beautiful—giving the exact sound of all the vowels and diphthongs in the language, without obliging the writing to lift his pen, even when taking down the longest word. Mr. T., we are glad to learn, is well encouraged.

BOSTON DAILY EVENING TRANSCRIPT.

Mr. Towndrow is the most ready Stenographer, and the best instructor of the art in the United States.

BALTIMORE DAILY GAZETTE.

We have lately had an interview with an eminent teacher of Stenography now in this city—Mr. Towndrow, of whose merits we have seen the most flattering testimonials in the Boston papers, some time before his arrival among us. From a long conversation with Mr. T., and an attentive examination of several works on the art of Stenography, which he has published, we feel fully justified in recommending him to the favorable notice of the public. His system is undoubtedly a very great improvement upon all which have preceded it, and has been the result of a long and assiduous practice of his profession. In a country like ours, where legislative bodies are so numerous, and where conventions and public meetings are held, and addresses delivered on all occasions, it would seem almost unnecessary to dwell on the advantages of a knowledge of Stenography—but the art has been, hitherto, but little cultivated. We can imagine no other cause for this neglect, than the tediousness and insufficiency of the old systems of Short-Hand, a theoretical knowledge of which, however accurate, led to no advantages in practice corresponding to the labor of acquiring it.

We are informed that some of the most distinguished reporters of speeches in our country, owe their proficiency, like Mr. Towndrow, to the expedients which their own experience has suggested to them, independent of the knowledge to be obtained in any treatise heretofore published. But we think that little more than a glance at the system of Mr. T. will be sufficient to convince any one that he can accomplish all that he promises. We have no doubt that his mode of teaching will be speedily adopted in schools, and Stenography made a branch of common education.

FROM A CLASS IN FALL RIVER.

FALL RIVER, MASS., May 29th, 1840.

MR. TOWNDROW,

DEAR SIR.—The undersigned, members of your Stenographic Class, upon the completion of their studies, tender to you their sincere thanks for the promptness, attention and assiduity with which you have performed your duties as our instructor. The common difficulties which accompany all attempts to instruct pupils in anything of which they are entirely ignorant, was in our case attended with another, the total ignorance of each other by teacher and pupils. But from your affability to us, we forgot that our acquaintance was of short duration, and this feeling, no doubt, contributed to assist us in our studies very materially.

We are going to part from each other; we may never meet you again, collectively or individually; but our good wishes go with you. And whether such pleasure be in store for us or not, we hope that each of us, tutor and pupil, may so incline to the path of virtue, that we may meet if not here, in that world to which that path eternally leads.

We are dear sir,

Yours, very respectfully,

SIGNED BY 12 STUDENTS.

UNITED STATES GAZETTE.

We have had an interview with Mr. Towndrow, the author of a small book entitled "A Complete Guide to the Art of Writing Short-Hand, being an entirely new and comprehensive System of Representing the Elementary Sounds of the English Language in Stenographic Characters." Of this work, we may say as of most other treatises on Stenography, that it aims to advance a much neglected art, but, in our

opinion, Mr. Towndrow has accomplished a real and valuable object in the introduction of all vowel and diphthongal sounds, without the multiplication of characters, and in such a manner that those who are acquainted with the system may at any time read the stenography of others.

We wish that the trustees of our colleges and high schools would introduce stenography among the regular pursuits of the classes, and have it so cultivated that each pupil should be able to read the writing of the others.

#### BOSTON TRANSCRIPT.

Mr. Towndrow has given us such information with respect to his present system of Short-Hand, as renders it mathematically certain to our mind that it is superior to any other known. The elementary sounds are represented by the simplest signs—an improvement never before attempted, and the writing can be *read* with ease. This last crowns the whole, as every Stenographer must be aware.

#### BOSTON GAZETTE.

We have taken the opinion of those who are greater proficient in Short-Hand than ourselves, and they tell us that Mr. Towndrow's system is based upon principles at once simple and comprehensive, and that it embodies all that is necessary to render any one a ready and complete Stenographer.

#### FROM MR. ABNER KNEELAND, OF BOSTON.

Towndrow's Guide to Short-Hand, has been recently put into my hands, and for the time I have had to examine it, and so far as I am capable of judging, I think it is the most perfect system of the kind I have ever seen.

#### SHEFFIELD FIGARO.

From a long conversation with Mr. Towndrow, and an attentive perusal of his Complete Guide to Short-Hand, we feel justified in recommending it to the favorable notice of the public. In his system of Stenography, the method of expressing the vowels by means of dots which render the reading of stenography so very difficult, is entirely obviated, having substituted for them characters which may be easily introduced in any part of the word without lifting the pen. The theory of sounds has never to our knowledge been so much acted upon as in Mr. Towndrow's work, and certainly never so simply.



## Opinions on the Utility of Short-Hand.

"I should exhort all young men to learn that *most useful art*, Short-Hand Writing, an art which I believe will one day be studied as universally as common writing, and which will abridge the labor of penmanship to a degree that will materially quicken the intercourse of human thought."

T. CAMPBELL, ESQ.

*Late Lord Rector of Glasgow University.*

"As it is usual to take notes, the attainment of Short-Hand will give such a facility to your labors as to enable you to follow the *most rapid speakers* with certainty and precision."

Letter from the late Mr. Dunning, to a Student in the Temple.

"The Art of Short-Hand, on account of its great and general utility, merits a much higher rank among the arts than is commonly allotted to it; and is by no means unworthy the attention and study of men of science and genius."—*Dr. Johnson.*

The Rt. Hon. the Earl of Morton, President of the Royal Society; the Lord Chancellor Pratt; His Grace the Duke of Queensburg; and Dr. John Taylor, Chancellor of Lincoln, after receiving instructions from Dr. Byrom, observe: "were the public so far acquainted with the usefulness of this Art that it should be commonly received in their intercourse with each other, taught early to youth, and practiced by them when they became to be men of letters and business, the despatch arising from it, and every other advantage, would increase in proportion to its more general reception."

It is my conviction that the present rapid increase in knowledge of arts and sciences demands an increase also in facility of expressing and communicating thought; and that before long, this art will become extensively practiced, and highly beneficial to the clergy, the lawyer, the physician, student, mechanic and merchant; the process of acquisition being more an amusement than a labor.

W. H. BEECHER.

## What Application Will Do.

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Before entering upon the exercises of this interesting study, the Author wishes the Student to peruse the following lines on "Application," from the pen of the late Rev. Samuel Davenport, of Horsley, Derbyshire, England.

"It is incredible how much may be done by diligence and assiduity. The present state of the world, enlightened by arts and sciences, is a living proof, that difficulties, seemingly insuperable, and undertakings imagined to be impossible, may be accomplished. This consideration ought to be no mean spur to industry and application. We are not acquainted with the strength of our own minds till we exercise them, nor to what length our abilities will carry us, till we put them to the trial. Men who want resolutinn, often desist from enterprises, when they have more than half effected their purpose:—They are discouraged by difficulties and disappointments, which ought rather to excite their ardor, and redouble the vigor of their efforts to succeed. Let any one consider with attention the structure of a common engine to raise water. Let him observe the intricacy of the machinery, and behold in what vast quantities one of the heaviest elements is forced out of its course; and then reflect how many experiments must have been tried in vain, how many obstacles must have been overcome, before a frame of such wonderful variety in its parts, could have been put together; after which, let him pursue his own enterprises, not without hopes of success in the end, while he supports the spirit of industry by considering how much may be done by patience and ingenuity."

## The Advantages of Having a Teacher.

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Although this Text Book contains all the instruction that is necessary to impart a thorough knowledge of Short-Hand, much time can be saved in its acquisition by the assistance which a competent teacher can render. In fact a teacher may be considered in the light of a guide-post to a person traveling in a strange section of country. When he comes to a point where there are divergent roads, and no guide-post to aid him in determining him by which he ought to proceed on his journey, the traveler slackens his pace and moves forward in doubt and uncertainty as to whether he is on the right or wrong track; whereas the presence of a guide-post at the proper place would have removed all his doubts, and encouraged him to put forth all his energies in reducing the distance before him, with the full consciousness that he is on the right road to his destination. Just so it is with a student under the guidance of a competent teacher; he pursues his study with the full assurance that whatever he does, is done correctly—that he is making no mistakes, and will not have to take a back-track, and try to undo that which he may have previously done.

Another point—a very important one, gained by having a teacher, is that of saving time in acquiring the Art.

On the supposition that a majority of those who commence the study, contemplate putting their knowledge to practical and remunerative account as soon as possible, the saving of one, two, or three months' time will enable them to obtain just so many months' compensation for their services in any position they may secure, thereby more than offsetting the cost of instruction, besides rendering the task of acquisition easier and pleasanter.

MISS GRACIE E. TOWNDROW,

Seventh Avenue, between First & Second Sts.,

MOUNT VERNON, N. Y.,

Most respectfully offers her services as an Instructor in this ; her father's original system of Short-Hand.

Instead of teaching by classes, composed of pupils in various stages of advancement; where the diligent student is retarded in the acquisition of the Art, by the less progressive one, she devotes her personal attention to each pupil at separate hours, and thus insures the best results attainable by them respectively.

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## TO THE LEARNER.

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As the perusal of a particular remark may frequently simplify the mode of expressing certain words, it has been deemed expedient to number each distinct character, observation, rule, &c., in regular order without any regard to classification, so that reference may be most conveniently made to the same.

With a very large proportion of learners there is an unfortunate perverseness to finish a letter or word with a sort of flirting or flourishing movement of the pen, which completely destroys their shape and renders it extremely difficult to read them. Avoid all carelessness in the formation of your characters, if you wish to succeed as a Short-Hand writer.

In the present system of Short-Hand it is unnecessary to use ruled paper, although no objection can be made to its use ; and the majority of learners, and even experts will doubtless greatly prefer it.

Another advantage possessed by this system is that it is unnecessary to shade certain signs, in order to distinguish them from others of the same form and size, nor is it necessary to vary the position of characters to designate a preceding or following vowel or signification, that is, to commence the formation of a consonant character one or two spaces above the line, on the line or one or two spaces below the real or imaginary writing line ; my rule being simply to allow the lowest point of single signs and the principal portion of a word composed of more than one alphabetical sign to stand upon the real or imaginary writing line.

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## Materials for Writing.

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1. The learner is recommended to use a drawing pencil of good quality and medium hardness, or a pliable gold pen, with fountain attachment ; and even when preferring to write with a pen, the student will find it advisable to prepare for any emergency, by providing himself with five or six pencils with their points ready for use, in a proper case, which can be obtained at almost any stationery store, as an accident may occur to the pen, or the points of one or two pencils may break at an inopportune moment.



2. Whether writing with a pen or pencil, paper having a smooth service, but not too highly glazed or sized, ought to be selected. The use of rough paper soon wears out the point of the most valuable pen, and it is impossible to long retain a fine point to any pencil when writing upon rough paper, consequently the strokes are made larger and thicker than they ought to be, which not only impedes the process of rapid writing, but leads to a habit of forming the characters in a careless manner, and thereby naturally impairs the legibility of the manuscript.

3. In purchasing note books, see that they are of convenient size to be put in and taken out of the pocket, and not exceeding half an inch in thickness. Also observe that they will open freely to the back.

#### DIRECTIONS FOR HOLDING THE PEN OR PENCIL.

4. Let the end of the long finger be placed about half or three quarters of an inch from the point of the pen or pencil, and the end of the thumb opposite that of the forefinger—thus holding it much more erect than is usual in common writing, so that it may be moved in any direction with ease and facility.

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## About Learning the Consonants, &c.





















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5. The student should, first of all, acquire a familiar knowledge of the characters representing the Consonants, and a few Double Consonants used in this system of Short-Hand; so as to make them correctly as to their respective forms and sizes, also with the utmost degree of facility. This can be most readily accomplished by writing them repeatedly, both in alphabetical order, and as classified according to their relative similarity of form, &c., at the same time impressing upon the mind the names and form of each.

6. The learner must not be too anxious to write expeditiously at first; or he will be sure to make "more haste than good speed." Let his first aim be to form the characters with *neatness* and *accuracy*; and expedition cannot fail to ensue; as Mr. Molineux correctly observes—



"Learn to write well, all other graces,  
Will soon fill up their proper places."

## How the Consonants are Represented.

7. The Consonants and Double Consonants used in this system of Short-Hand are represented as follows: B. ; D. ; F.  or ; G. ; H.  or ; J. ; K.  or ; L. ; M. ; N. ; P. ; Q. ; R. ; S. ; T. ; V.  or ; W.  or ; X.  or ; Y. ; Z. ; Ch. ; Sh.  or ; Th. ; Wh. .

8. *C*, except as the initial letter of a name, is rejected in this system, as it is also in almost all others; and substituted by *K* or *S*, according to its hard or soft sound. See exposition of *C*, *K* and *S*, on subsequent pages.




















9. Always commence with the curve or hook in forming *g*, *j*, *g*, *r*, *x*, *y*, *z*, *ch*, and *wh*. The curve or hook of the *r* character is omitted however, when joined with other letters, making a simple oblique line up, as in *V*, *pr*, *Λ*, *rp*, &c.

10. *F*, *h*, *k*, *v*, *w*, *x* and *sh*, are each represented by two distinct characters, in order that they may be more readily combined with other letters than they would be if confined to either form, writing *mk* thus , *rk* thus , &c.

11. The Double consonants, *ch*, *sh*, *th* and *wh*, being of frequent occurrence, special characters have been assigned to represent them.




12. The learner desiring further information respecting any of the letters or signs, will probably obtain it by referring to an exposition of the same; for which consult the Index.




13. The foregoing consonant signs may be classified as follows:

Th. ; T. ; S. ; D. ; P. ; Sh.  or ; G. ; J. ; Q. ; Wh. ; X.  or ; Y. ; Z. ; Ch. ; R. ; B. ; L. ; M. ; N. ; H.  or ; F.  or ; K.  or ; V.  or ; W.  or .

### Directions for Joining the Characters.

14. When the learner has become so far acquainted with the Stenographic characters, as to write them with ease and facility, he may learn the method of joining them together, in the neatest and quickest possible manner.

15. In joining Short-Hand characters together, the first is *generally* made as if no other was to be written, and the next (without lifting the pen) from the last point of the first, as if it had not been there; for instance, in order to join the letters *n s t*, together, first make the semi-circle for *n*, ; then without taking off the pen, draw down the *s* from the last part of the *n*, thus , *ns*, to which add the short horizontal line for *t*, thus , *nst*, and so on in like manner with nearly all the rest.

16. All unnecessary curves and angles must be avoided; one letter being made to run into another as much as possible; for instance, where two reverse semi-circles occur together, neither of them need to be made complete, but a small portion must be cut off each, as in the following examples:  *mn*,  *nm*,  *bnk*, &c. In the same manner, all letters lose a portion when preceding any character which commences with a loop or ring; by which means a great saving of time is effected, and a general uniformity is preserved in the writing.

17. Let all the characters that are used in expressing a word be joined together without raising the pen, except when *d*, *p*, *s* or *t*, occurs twice in immediate succession. See exposition of those letters.

### Mode of Spelling.

17. In writing Short-Hand, no particular regard need be paid to the usual method of spelling. Use such characters *only* in writing a word, as may be indispensably necessary to give the sound thereof; all silent letters will then be omitted, and one letter frequently substituted for another.







19. As examples in spelling will doubtless do more to initiate the learner into the method he must necessarily pursue in the practice of Stenography, than numerous rules and exceptions, upward of *one*

*thousand* have been selected, and arranged in subsequent Exercises, embracing the various combinations of letters, to which are annexed all the words they respectively express.

20. The following extract of a letter written by Major Jack Downing, to his old friend, Mr. Dwight, of the New York Advertiser, notwithstanding the singularity of the production, furnishes (in the word *Asia*,) an admirable illustration of the liberty which Stenographers frequently take with the orthography of our language.


"I only wish I had gone to school a leetle more when I was a boy. If I had, my letters now would make folks crawl all over: but if I had been to school all my lifetime, I know I never could be able to write more honestly than I have. I am sometimes puzzled most p'aguily to git words to tell jest exactly what I think, and what It know: and when I git'em I don't know exactly how to spell'em—but so long as I git the sound, I'll let other folks git the sense on't—pretty much as our old friend down to Salem, who bilt a big ship to go to China—he call'd her the '*Asha*.' Now there is sich a thing as folks knowin too much; all the larned ones was puzzled to know who '*Asha*! was; and they never would know to this day what it ment, if the owner of the ship hadn't tell'd 'em that China was in '*Asha*.' 'Oh' ah!' says the larned folks, 'we see now—but that ain't the way to spell it.' 'What,' says he, 'if *A-s-h-a* don't spell *Asha*, what on earth does it spell? And that stump'd 'em."




It is seldom necessary to write an initial vowel except in monosyllables, such as ant, apt, ask, ell, end, err, ill, imp, ink, odd, orb, own, urge, urn, use, etc., in which cases it will be found easier and more legibly expressed by the loop and line characters assigned to represent them, than by placing detached marks in particular positions, or by writing the consonant characters (or outlines as the Phonographers call them), in assigned positions to designate the omitted vowels.

To express a vowel or diphthong in the middle or at the end of a word, the loop and line character assigned to represent it, is almost, if not quite, as readily formed, as it would be to draw a simple straight line; as for example  mo is written almost as readily as  mr,  ne, is written as readily as  np,  po, as readily as  pr, thus showing that the loop or ring forms no impediment in writing the two letters, whereas, according to almost every other system of

short-hand, it would be necessary to take off the pen and make a detached mark to denote the vowel.

The student must constantly bear in mind that the primary object to be gained is to know how to write words correctly, both as to the characters used, and the perfection of their respective forms : and then to write them so frequently that each word becomes so thoroughly familiar to the eye and mind of the writer that he can pen them down as fast as they flow naturally from the lips of a speaker.

It may be proper here to remark that the learner must not for a moment suppose because some simple words may each require three, four or even five movements of the pen to write them, that longer words require a proportionably larger number of motions of the pen to express them ; such not being the case : for instance, the word pride is written thus :  , while the word interment is written thus :


 , countermand thus :  , comprehend thus :  , etc., according to rules hereafter given.

In order to obviate the necessity heretofore experienced, in frequently turning over the leaves of a Text-Book from the rules or instructions to the exercises prepared or selected for the learner's practice ; and from the exercises to the rules ; it is deemed preferable to issue the Instructions or Rules and exercises in separate parts, so that both may be opened and kept immediately before the student at any stage of his progress, while he is devoting his attention to the subject.

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## Exposition of the Consonants.


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21. *B*. is represented in the present system of Stenography, by a small vertical semi-circle, thus,  , the reverse of *l* always commencing at the top.

22. *Bb*. To express *bb*, the character for *b*, must be written twice without lifting the pen.



23. *Be*, forming a distinct syllable at the beginning of a word, must be expressed by making the character for *b*, twice its usual size,






writing  *be-km* for *became* and *become*.



24. *B* may be omitted in such words as *debt*, *doubt*, *dumb*, *tomb*, &c.

25. *C*. The hard sound of *c*, as heard in *calm*, *cap*, *cost*, *cup*, &c., is represented by *K*. and the soft sound in such words as *celestial*, *cent*, *ce tain*, &c., by *s*; writing *kst* for *cast*, *caste*, and *cost*; *krv*, for *carve* and *curve*; *srtn* for *certain*, &c.

26. *C*. To represent *C*, as the initial of a name, use the *ch* character distinguished as such by a grave accent placed over the same, as in   *C. H. Chase*.



27. *Ch*. For the expression of *ch*, see exposition of Double Consonants.


28. *D*, is represented by a short oblique line, thus , the reverse of *p*, in all cases commencing at the top. Examples  *dmp*,  *dk*, &c.

29. *Dd* must be expressing by making the character for *d* twice, separately, as in  *ddn* for *deaden*,  *kndd* for *candid*, &c.

30. *D*, at the end of words has frequently the sound of *t* which letter may, in such cases, be substituted for the former, when more conveniently joined with preceding character; writing *dstrst* for *distressed*; *xprst* for *expressed*, &c.

31. *D*, may be omitted in such words as *friendship*, *landlord*, *landscape*, &c.




32. *F*, is represented by two distinct characters, each composed of a small loop or ring and a small vertical semi-circle, thus  and ; leaving the writer at liberty to use either as may be found most easily

joined with the preceding or following character, as in  *pf*,  *lft*, &c.

33. For *ff*, write either of the *f* characters twice, without raising the pen, as may be most conveniently joined to the preceding or following character.


34. *F*, must always be substituted for *gh*, and *ph*, in such words as *cough*, *laugh*, *rough*, *tough*, *phantom*, *pheasant*, *philosophy*, &c.

35. *G*, is represented by a small descending curve or hook and







short horizontal line, thus , the reverse of *j*, as in  *gd*;   
*gmn*, &c. The soft sound of *g* may be expressed by *j* in such words as *gem*, *gender*, *giant*, *gibbet*, *gipse*y, &c.



36. *G* and *gh*, being silent in *gnat*, *phlegm*, *feign*, *reign*, *resign*, *light*, *sight*, &c., may be omitted in those words.

37. *Gh*, occurring together and having the sound of *f*, as heard in *enough*, *trough*, &c., must be substituted by *f*.






38. *Gg*. To express *gg*, make the character for *g*, twice without lifting the pen thus , as in the words *gag* and *gig*, *giggle*, &c.

39. *H*. Two distinct characters have been appropriated to represent this letter not only to render it more convenient in combination with others, but also to afford a ready means of expressing the present and past tenses of the auxiliary verb to have. See word signs, class A. 1.

40. *H*. Each of the characters representing *h*, consists of a large horizontal semi-circle, the first one being made twice the size of *m*, thus , and the second one twice the size of *n* thus , leaving the writer at liberty to use either, as may be found most easily joined to the preceding or following character, as in  *ha*,  *he*,  *ho*,  *hu*.

41. *J*, which has a perfect uniformity of sounds, (except in *hallelujah*) is represented by a small ascending curve or hook and short horizontal line thus , the reverse of *g*, as in  *jigger*, &c.




42. *J*, may be substituted for *g* when the latter has a soft sound in such words as *gem*, *gin*, *ginger*, *gypsy*, &c.


43. *K*, is represented by two characters, each composed of a small loop or ring, and small semi-circle, thus  and thus ; either of which may be used, according to its most ready combination with other letters, as in  *jk*r,  *mk*,  *tnk*, &c.



44. *Kk*. Either of the characters for *k* may be written twice without raising the pen, for *kk*.

45. *K*, must be substituted for *c*, and *ch*, in such words as *care*, *case*, *curse*, *chaos*, *chasm*, *character*, &c.




46. *K*, may be omitted when preceding *n*, in the same syllable, in such words as *knave*, *knee*, *knock*, &c.


47. *L*, is represented by a small vertical semi-circle, thus , the reverse of *b*, always commencing at the top, as in  *lnk*,  *ltr*, &c.




48. *Ll*. To express *ll*, the character for *l* must be written twice without raising the pen, as in  *prll* for parallel, &c.



49. *Lr*. To express *lr* make the semi-circular character for *l* twice its regular size thus  as in  *lrnd* for learned.

50. *L*, may be omitted in such words as calf, calm, palm, salve, talk, walk, &c.




51. *M*, is represented by a small semi-circle, thus , the reverse of *n*, as in *mrk* , *mrl* .


52. *Mm*. To express *mm*, write the character for *m* twice without lifting the pen, as in  *mimic*, &c.

53. *N*, is represented by a small semi-circle thus , the reverse of *m* as in  *nrg*,  *ntr*, &c.

54. *Nn*. To express *nn*, write the character for *n* twice without raising the pen, as in  *lnn* for linen, &c.  *knn* for cannon, &c.



55. *N*, may be omitted in such words as hymn, kiln, autumn, solemn, &c.



56. *P*, is represented by a short oblique line, drawn down from left to right, thus , the reverse of *d*, as in  *pug*,  *prs*, &c.



57. *P*, when preceded by *x*, is expressed by drawing the stem line of the character representing *x* twice its regular length, as in  *xprs* for express, &c.




58. *P* may always be omitted in such words as *pneumatics*, *psalms*, *tempt*, *raspberry*, *receipt*, *redemption*, &c.

59. *Ph*, except when silent, must be substituted by *f* or *v*, as in the words *nephew*, *phantom*, *philosopher*, &c.





60. *Pp*. To express *pp*, the character representing *p*, must be written twice thus  as in  *pptk*.




61. *Q*, is represented by a small curve or hook and short perpendicular line, thus , the reverse of *wh*  as in *qk*, &c.

62. *Qu*, may be frequently substituted by *k*, writing  *knkr* for canker and couquer,  *mrk* for mark and marque, &c.






63. *Cu* frequently sound like *q*, and may in such cases be expressed by the latter, writing  *qr* for cure,  *seqr* for secure,  *l-o-*




*q-shun*, for elocution, &c.

64. *R*, when joined with other letters, except in words beginning with the syllable *re*, is represented by a simple oblique line, thus , the same as *d*, with this exception; *d* is always made down from right to left, while *r* must in all cases be an up stroke from left to right, as in  *dk*,  *rk*,  *drk*.

65. *Re*, forming a distinct syllable at the beginning of a word, must be expressed by the character representing *r* thus , in all cases commencing with the curve or hook in its formation, as in  *rebl*, for rebel,  *repos*, for repose, &c.




66. The same character is also written simply to express the words *are*, *art*, and *or*. See word Signs, Class A.

67. *Rr*. To express *rr*, first make the simple oblique line, up thus , then join the other character representing *r*, to the terminal point of the former, thus , writing  *mrr* for mirror;  *trr* for terror. *Rr* may also be expressed by writing the simple line character for *r* twice separately when more convenient or distinct, as in  *tr-rnt* for torrent, &c.



68. *S*, is represented by a short perpendicular line thus , always commencing at the top, as in  *sng*,  *tsk*, &c.

69. *S*, being silent in *demesne*, *isle*, *island*, *viscount*, &c., must be omitted in those words.



70. *S*, has frequently the sound of *sh*, and should be substituted by the latter, writing *Asha* for *Asia*, *Prsha* for *Persia*, *shur* for *su e*, *shugr* for *sugar*, &c.



71. *Ss*, may be expressed by making the character for *s* twice separately, thus || or by drawing the perpendicular line for *s* twice its regular length, thus | as may be found most expedient. It is generally preferable to use the former after a down-stroke, and the latter after an up-stroke, writing  asst for assist,  res for recess,  re-sst for resist, &c.





72. *Sh*. Two distinct characters are assigned to represent the double consonant *sh*, for which see exposition of the same.

73. *T*, is represented by a short horizontal line thus — in all cases to be drawn from left to right, as in  tmt,  trst, &c.



74. *T*, may be omitted in such words as bustle, chasten, mortgage, &c.

75. *Tt*. To express *tt*, the character for *t*, must always be written twice separately, thus ==, as in  ttl, for tattle and tittle;  ttr for tatter, tetter, titter and tctter, &c.



76. *Th*, occurring together, must be expressed by drawing the horizontal line for *t*, twice its regular length, thus —, as in  thm for them and thumb;  thnk for thank and think, &c. See exposition of Double Consonants.

77. *V*, is expressed by two characters, each composed of a small loop or ring, and a large vertical semi-circle, thus  and , twice the size of those representing *f*, leaving the writer to use either as found most readily joined to the preceding or following character; as in  gv,  lv, &c.

78. *Vv*, may be expressed by making either of the characters twice without raising the pen.





79. *W*, Two distinct characters have been assigned to represent this letter, each composed of a small loop or ring and semi-circle thus  and thus , twice the size of the characters representing *k*, always commencing with the loop or ring; using the one which will be most readily joined to the preceding or following character; the former




after a down stroke and the latter after an upstroke, as in  swm,  
 frw.

80. *W*. This letter is omitted in answer, sword, wrap, wreck, write, &c.




81. *Wh*. For *wh*, in such words as what, when, while, whist, &c., a distinct character is appropriated. See exposition of the Double Consonants.

82. *X*. Two characters are assigned to express the letter *x*, each composed of a small curve or hook, and a short oblique line drawn down from left to right thus  and . In combination with other letters, used the one which can be most readily joined. as in  sx  
 txt, &c.

83. *Xp* are expressed by drawing the stem line of the *x* twice its regular length, as in  xp<sup>rt</sup> for expert and export, &c.



84. *X*, has the sound of *z*, at the beginning of proper names, as heard in Xanthus, Xenophon, Xerxes, &c., and must be substituted by that letter accordingly.

85. *X*, may generally be substituted for *cks* and *cts* at the end of words, writing *ax* for acts and axe, *fx* for facts, fix and fox, &c.






86. *Y*, at the beginning of a word or syllable, is represented by a small curve or hook and short oblique line drawn down from right to left, thus , always commencing with the curve, as in  yt,  ynr, &c.

87. *Y*, must always be substituted for *i* in the final syllable of such words as billiards, collier, million, onion, &c.

88. *Y*. To express *y*, in such words as prey, many, marry, type, thyme, tyrant, &c., see exposition of the vowels *a*, *e* and *i*.

89. *Z* is represented by a small curve or hook, and short oblique line drawn down from right to left, thus , in all cases commencing at the curve or hook, as in  zmr, &c.




90. *Z*, may frequently be substituted for *s* when it has the hard hissing sound of the former.

91. *Zh*. The sound of *zher* and *zhur*, at the end of words are expressed by the *z* character with a dot under it as a qualifying point. If the writer should prefer it, he may use either of the following characters (half-chain-links)  or  to express such terminal sounds, as in  or  for *azure*;  *hosier*, &c.

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### Exposition of the Double Consonants.



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92. *Ch*. The sound of *ch*, as heard in charm, chapter, child, chosen, church, &c., is expressed thus , always commencing its formation at the curve or hook, as in  *chnt* for *chant*,  *chst* for *chest*, &c.




93. *Ch*, having the hard sound like *k*, as in chaos, chasm, chorus, school, &c., must in all such cases be expressed by that letter.



94. *Ch*, may be substituted by *sh*, in such words as chagrin, chaise, and chivalrous, and by *q* in choir, &c.



95. *Sh*. Two characters have been assigned to represent *sh*, the first one being an oblique line twice the length of *d* thus . It may be made either with a downward or upward stroke, as in 


*dsh* for dash or dish,  *shk* for shock. The other character representing *sh* is an oblique line twice the length of *p*, thus , always


made down, as in  *shrt* for shirt or short,  for shoot, &c.

96. *Th*. Both the flat and sharp sounds of *th*, are represented by a horizontal line twice the length, of the *t* character, thus , as in  *dth* for death or doth,  *thr* for their or there.







97. *Th-t*. To express *tht*, write the latter *t* immediately under the last half of the line representing *th*, as in  *thtch* for *thatch*,  *ththr* for *thither*, &c.

98. *Wh*. A small curve or hook and a short perpendicular line made down thus , is used to express *wh*, as in  *wh*t for *what*, *wh*t,





whit,  whn for when or whin.







99. The first character representing *h* thus , must be written instead of *wh* in such words as *whole*, *wholesome*, *whoop*, &c.

## Exposition of the Vowels and Diphthongs.






100. The long slender sound of *a* as heard in *age*, *aim*, *base*, *pare*, &c., is represented thus  or thus , as may be most conveniently joined to the preceding character, as in  *aim*,  *air*,  *da*,  *nay*, &c.



101. The long slender *a* must be substituted for *ai*, *ay*, *ea*, *ei*, and *ey* in such words as *aïd*, *day*, *ray bear*, *reign*, *prey*, &c.

102. The long Italian *a* as heard in *alms*, *balm*, *calm*, &c., is represented thus , at the beginning of a word, making the circle or ring of the character, twice the size of that representing the long sound of *a*, as in  *ark*,  *ardor*, &c. In the middle or at the end of a word, the circle or ring may be formed on either side of the stem line, as in  *calm*, &c.

103. The short Italian sound of *a* at the beginning of a word is represented thus , as in  *act*,  *attempt*, &c. When it occurs in the middle or at end of a word, the circle or ring, as in the case of the long Italian *a*, can be formed on either side of the stem line  *data*,  *fiat*  *iota*, &c.




104. The same characters may be used to express *au*, in such words as *aunt*, *daunt*, *jaunt*, *laugh*, *launch*, &c.









105. The broad German *a*, *au*, and *aw*, are expressed thus  or  as in  *author*,  *daughter*,  *thaw*, &c.

106. *Oa* and *ou*, have sometimes the sound of *au*, in which cases, they should expressed by the same characters, writing  *braut*, for *brought*,  *thaut*, for *thought*, &c.

107. The long sound of *e*, at the beginning of a word is represent-




ed thus , as in  ear,  eat, &c.



108. The short sound of *e*, at the beginning of a word is represented thus  as in  egg,  earn, &c.








109. The long or short sound of *e* when preceded by other characters, may be represented thus  or , as may be most conveniently joined, as in  der, for dear and deer,  rer, for rear,  tre, for tree,  poet,  comet,  diet, &c.

110. *E*, must be substituted for the diphthongs *ea*, *ee*, *ei*, *ey*, *i*, and *y* in such words as *beast*, *beer*, *cell*, *key*, *liege*, &c.



111. *I* having the sound of *e* in such words as *fatigue*, *intrigue*, *marine*, *fancy*, *mercy*, *memory*, &c., must be expressed by *e*.




112. The long diphthong sound of *i* at the beginning of a word as heard in *ice*, *idol*, &c., is represented thus , as in  iron,  item, &c.








113. The short sound *i* at the beginning of a word is represented thus , as in  ink, &c.






114. The long or short sound of *i* when preceded by other characters may be expressed thus  or thus , as in  for die or dye,  prid for pride,  rid for ride,  mmik for mimic,  pnik for panic, &c.

115. The diphthongs *ei*, *eye*, *ie*, *ui*, and *uy*, also *y*, and *ye* sounding like *i*, must be expressed by the latter, as in *height*, *lie*, *lye*, *guide*, *type*, *by*, *buy*, &c.





116. For the expression of *oi* or *oy*, make the circle or ring of the characters representing *i* twice the usual size,  and , as in

 oint,  oyster,  noise, &c.




117. The long open sound of *o*, as heard in *old*, *open*, *hope*, *more*, &c., is represented  at the beginning of the word, and thus  or thus  when preceded by other characters, as in  ode,  mode,  most,  note, &c.




118. The broad and short sounds of *o* as heard in orbit, order, object, optics, &c., are represented thus  at the beginning of words, and like the long open *o* thus  or thus  when preceded by other characters, as in  odd,  grot, &c.







119. *Oa, oe, oo, ou, ow, ew* and *eau* sounding like long open *o* in such words as boar, foe, floor, pour, slow, sew, beau, &c., must be expressed by the same characters.

120. The long close *o* and *oo* as heard in lose, loose, move, proye, room, tool, &c., must be expressed thus  or thus , making the circle or ring portion of the characters twice the size of those representing the long open, broad and short sounds of *o*, as in  moon,  soup for soup.

121. The long close *o* or *oo* must be substituted for the diphthongs *eu, oe, ou, or wo*, in such words as rheum, canoe, shoe, croup, soup, two, &c.






122. The long sound of *u*, is represented thus  at the beginning of words as in  unite and  usurp.

123. The short and broad sounds of *u*, at the beginning of words are represented thus , as in  urge,  utter, &c.

124. The long, short and broad sounds of *u* when preceded by other characters may be expressed thus  or thus , as in  hue,  pure,  tutor,  gamut, &c.

125. *U*, must be substituted for *eu, ew, ue, ieu* and *iew* in such words as lieu, few, new, glue, view, &c.

126. *Ue*, must be omitted in such words as fatigue, intrigue, oblique, &c.,

127. The sound of the diphthongs *ou* and *ow*, as heard in hour, sour, power, town, &c., is expressed thus  or thus , making the circle or ring portion of the characters twice the size of those representing *u*, as in  pout,  thou,  town, &c.




128. It is rarely necessary to write a vowel before *m*, *n*, or *x*, at the beginning of a word, as in *embrace*, *impose*, *enchant*, *invest*, *expand*, *express*, &c., the letters *m*, *n*, and *x* clearly indicating the sound of the first syllables *em*, *im*, *en*, *in* *ex*, &c.

129. When a vowel character is used in the middle or at the end of a word, it may *almost* invariably be understood to represent the long sound, regardless of the position of the circle or ring, that is to say, whether it is on the right or left, upper or under side of stem line as base, dare, day, nay, ded, red, si, tri, mon.

130. When two vowel characters occur in successive order in a word, it may be taken for granted in nine cases out of ten, that the first vowel has a long sound, and the second a short sound, as in *bias*, *diet*, *duel*, *duet*, *lion*, *poet*, *stoic*, &c.

131. The words *re-elect*, *re-election* and a few others form exceptions to the above rule, both *es* having the long sound ; but it must be borne in mind that only one is written, the first syllable *re*, being expressed







by the character *r* commencing with a curve or hook, thus  *re e-*  
*lect*, the last syllable being expressed by the suffix *lect*, as shown in a subsequent page. In the words *iodine*, *iota*, and some other words, both vowels have the long sound.

132. It being seldom necessary to express the short sound of a vowel in the middle or at the end of a word, as before stated, it admits of the use of the characters represented the short sounds of the vowels for the long sounds when most conveniently joined to the preceding characters.





### Application of the Characters when written singly.


133. It will be observed on examination of the following tables of Word Signs, that each of what are termed alphabetical characters is assigned to denote a few words of frequent occurrence, of which it forms the initial or most prominent sound, for instance *b*, stands for *be*, *been* and *by*, *d* for *do*, *does* and *done*, *m* for *am*, *me*, *my* and *may*. It will be necessary to acquire the utmost familiarity with the words thus expressed, so as to be able, on hearing any of them spoken, to note down the proper character without the least hesitation.






134. It is probably that this application of the characters may at first strike the student rather unfavorably ; as being likely to produce confusion, and render the reading of Stenographic manuscript extremely difficult, such however will not prove to be the case, the number of words so represented by each being too limited to occasion any impediment, for the context will always point out the words they were respectively intended to express, which the following examples will serve to illustrate. In the sentence, "*The bird will fly,*" it will be seen that the character representing *the* also denotes *at* and *to* ; and the character expressing the word *will*, also denotes *was* and *with*, but neither of the other words can be put together to make common sense. Again in the expression "*Feed my sheep,*" the character representing *my*, also denotes *am*, *me*, and *may*, but who is there that would transcribe the three words, as feed *am* sheep, feed *me* sheep, or feed *may* sheep?

135. Each consonant, vowel and diphthongal sign, in addition to expressing a few words of which it forms the initial or most prominent sound, by annexing simple distinguishing marks, can be advantageously employed to express other words of common occurrence, yet less frequent than those in Class A.; for instance the sign representing *g* , in Class A. denotes *go*, *goes* and *gone* ; while in Class B. the same character with a short line drawn across the stem line, thus  is assigned to express *glory*, *glorify*, *glorious* and *gloriously*. In Class C. the *g* sign with a short line drawn across the terminal point of the stem line, thus  is assigned to express the words *genuine*, *genuinely* and *genuineness*. In Class D. the *g* sign with a very short line or tick drawn down from the terminal point of the stem line, thus  will express the words *gratuitous*, *gratuitously*, and *gratuity*. In Class E. the *g* sign with a very short line or tick drawn from the centre of the stem line, thus  is assigned to express the words *gradual*, *gradually* and *graduation*. In Class F. of Words Signs, the *g* character with a very small semi-circle or crescent-like mark, annexed to the terminal point of the stem line, thus  is assigned to express the words *grief*, *grieve*, *grievance*, *grievous*, *grievously*, &c. The semi-circle or crescent-like mark in this class may be turned in any direction according to convenience and distinctness of combination.

### Proper Names to be Distinguished.

136. The names of persons, places, &c., must be distinguished as such, from other words, by having the grave accent thus ` placed over them as in  Byron,  Pope,  Manchester,  , New York, &c. The vowel o can be readily inserted in the words, Byron and York, if preferred, in correspondence.





























137. To represent the letter C, as the initial of the name of a person, use the character Ch, with the grave accent placed over the same, as in  C. H. Chase.

138. It will generally be sufficient to write the initial or leading sound, of any sacred term such as Lord, God, &c., but they must be distinguished as such by placing the acute accent ´ over them, thus  Lord,  God,  Almighty,  Jesus,  Jehovah.

### Marks of Punctuation, &c.

139. A period or full stop is denoted by a small cross thus x and the end of a paragraph by a double cross or mark thus †. A note of Admiration or Exclamation thus ‡, and a note of Interrogation thus †; A dash by two commas, thus ,, and a colon and dash by three commas thus ,,,

140. The comma, semi-colon and colon, also quotation marks are denoted by the marks used in ordinary long-hand writing.

141. For marginal notes and notes of reference, use the following marks                               

## Word Signs—Class A. 1.

The Consonant characters and the words they respectively denote.

142.	B	C	Be, been, by.
143.	D	/	Do, docs, done.
144.	F	e	For, of.
145.	F	9	From, if.
146.	G	┐	Go, goes, gone.
147.	H	(	Has, hast, have.
148.	H	)	He, had, hadst.
149.	J	┐	Judge,-d, judges, just.
150.	K	o	Can, canst, know, knows.
151.	K	e	Could, couldst, knew, known.
152.	L	)	All, like, likes, likely.
153.	M	o	Am, me, my, may.
154.	N	o	In, on, no.
155.	P	\	Praise, pray, prays.
156.	Q	┐	Quiet, quietly, quietness, quantity.
157.	R	/	Are, art, or.
158.	S		As, is, us.
159.	T	—	To, at, the.
160.	V	e	Very, verily.
161.	V	9	Virtue, virtuous,-ly,-ness.
162.	W	o	Was, with, will.
163.	W	e	We were, would.
164.	X	\	Exceed, exceeds, except, excepts.
165.	X	/	Expect, expects, example,-s.
166.	Y	/	Ye, you, your, yours.
167.	Z	/	Zeal, zealous,-ly, zealousness.

## Word Signs—Class A. 2.

The Double Consonant characters and the words they respectively denote.

168.	Ch	✓	Much, such.
169.	Sh	/	Shall, shalt.
170.	Sh	\	Should, shouldst.
171.	Th	—	Thee, they, that.
172.	Wh	∩	Why, which.

The Vowels and Diphthongs, and the words they denote.

173.	A	q	A, any, alone.
174.	A	p	Again, against.
175.	Ah	q	Ah, ay, aye.
176.	Ah	p	Among. amongst.
177.	Au	a	Awe, alway, always.
178.	Au	q	Also, although.
179.	E	a	Even, evil, evils.
180.	E	q	Ever, every.
181.	I	o	I, eye, eyes.
182.	I	a	It, its, itself.
183.	Oi	o	Destroy,-ed,-s,-ing.
184.	Oi	q	Employ,-ed,-s,-er,-ing,-ment.
185.	O	o	O, oh, owe, owing, only.
186.	O	o	Off, oft, often.
187.	Oo	o	Who, whom, whose.
188.	Oo	o	Other, others, otherwise.
189.	U	o	Usual, usually, usualness.
190.	U	o	Up, upon, upwards.
191.	Ou	o	Hour, hours, hourly.
192.	Ou	o	Our, ours, ourselves.



## Word Signs—Class B. 1.

The Consonant with cross-line, and the words they denote.

193.	B	€	Between, betwixt.
194.	D	ƒ	Divide,-s, divided, dividiug.
195.	F	€	Facetious, facetiously, facetiousness.
196.	F	ƒ	Father, fatherly.
197.	G	+	Glory, glorify,-ing, glorious, &c.
198.	H	⤵	Heaven, heavenly, heavenward.
199.	H	⤵	Holy, holily, holiness.
200.	J	+	Judicatory, judicature, judiciary.
201.	K	⤵	Knowing, knowingly, knowledge.
202.	K	⤵	Acknowledge,-d,-ing, acknowledgement.
203.	L	⤵	Love,-s, loved, lover, loving,-ly.
204.	M	⤵	Might,-ily, mighty, mightiness.
205.	N	⤵	Natural,-ly,-ize,-izing,-ization.
206.	P	⤵	Peace,-able,-ableness,-ably,-ful,-fully.
207.	Q	ƒ	Question,-able,-ed,-ing, &c.
208.	R	ƒ	Rational,-ly, rationality, &c.
209.	S	+	Spirit,-s,-ed, spiritual,-ly,-ity, &c.
210.	T	+	Testify,-ed,-ing, testification, testimony.
211.	V	€	Valid, validity, validly.
212.	V	ƒ	Vitiate,-d,-s, vitiating, vitiation.
213.	W	⤵	Workman,-ly,-like, workmanship.
214.	W	⤵	Worship,-s,-ed,-ing, worshipful,-ly, &c.
215.	X	⤵	Exaggerate,-d,-ing, exaggeration.
216.	X	⤵	Exquisite, exquisitely.
217.	Y	ƒ	Young,-er,-est, youngish, youngling.
218.	Z	ƒ	Zodiac, zodiacal.

## Word Signs—Class B. 2.

The Double Consonants with short cross-line, and the words they denote.

219.	Ch		Charity, charitable, charitableness.
220.	Sh		Sheriff, sheriffalty.
221.	Sh		Shrievalty, shrinkage.
222.	Th		Thank,-s,-ed, thankful,-ly,-ness.
223.	Wh		While, whilst, awhile.

The Vowels with cross-line, and the words they denote.

224.	A		Alien, alienable, alienate.
225.	A		Agency, agent, agentship.
226.	Al		Alternate, alternately, alternation.
227.	Al		Accept,-s,-ed,-ance,-ation, acceptable, &c.
228.	Au		Auspices, auspicious, auspiciously.
229.	Au		Authority, authorize,-d,-s, authorization.
230.	E		Equivocal,-ly, equivocate, equivocation, &c.
231.	E		Especial, especially.
232.	I		Irascible, irascibleness, irascibility, &c.
233.	I		Immediate,-ly, immediateness.
234.	Cl		Appoint, s,-ed,-ing, appointable, &c.
235.	Oi		Avoid,-s,-ed,-ing, avoidable, avoidance.
236.	O		Orient, oriental, orientalism, &c.
237.	O		Official,-ly, officiate,-d,-ing.
238.	Oo		Who.nsoever, whosoever.
239.	Oo		Ooze, oozed, oozes, oozing, &c.
240.	U		Universe, universal,-ly, universality, &c.
241.	U		Upright, uprightly, uprightness.
242.	Ou		Outlaw,-s,-ed, outlawing, outlawry.
243.	Ou		Outrage,-d,-s,-ing, outrageous,-ly.






## Word Signs—Class C. I.

The Consonants with terminal cross-lines, and the words they denote.





















244.	B	C	Brilliancy, brilliant, brilliantly.
245.	D	L	Delicacy, delicate, -ly, delicateness.
246.	F	G	Familiar, -ly, familiarity, familiarize.
247.	F	P	Fanatic, -al, -ally, fanaticism.
248.	G	U	Genuine, genuinely, genuineness.
249.	H	U	Hereditary, hereditarily, hereditament, &c.
250.	H	G	Hieroglyph, hieroglyphic, -al, &c.
251.	J	I	Jealous, jealously, jealousy.
252.	K	Q	Casual, casually, casualty.
253.	K	Q	Catechise, -d, -r, -ing, catechism, &c.
254.	L	P	Languid, languidly, languidness.
255.	M	U	Malevolence, malevolent, malevolently.
256.	N	G	Nourish, -ed, -s, nourishing, nourishment.
257.	P	L	Panegyric, -al, panegyryze, -d, -ing.
258.	Q	I	Qualify, -ing, -able, qualification.
259.	R	L	Reciprocal, -ly, reciprocate, reciprocity.
260.	S	I	Sacrilege, sacrilegious, -ly, -ness.
261.	T	T	Tacit, tacitly, taciturn, taciturnity.
262.	V	V	Vacillate, -d, -ing, vacillation.
263.	V	V	Versatile, Versatility.
264.	W	U	Wealth, -y, wealthily, wealthiness.
265.	W	U	Weary, wearily, weariness.
266.	X	L	Exasperate, -s, -d, -ing, exasperation.
267.	X	L	Exception, -able, -al, excepting.
268.	Y	L	Yeoman, yeomanry.
269.	Z	L	Zoography, zoographic, zoographical.

## Word Signs—Class C. 2.

The Double Consonants with terminal cross-lines, and the words they denote.

270.	Ch		Challenge,-d,-s,-ing, challengeable.
271.	Sh		Shabby, shabbily, shabbiness.
272.	Sh		Shagged,-ness, shaggy, shagginess, &c.
273.	Th		Theatre, theatric, theatrical,-ly.
274.	Wh		Whimsey, whimsical, ity,-ly,-ness.

The Vowels with terminal cross-lines, and the words they denote.

275.	A		Arraign,-s,-ed,-ing, arraignment.
276.	A		Assuage,-s,-d,-ment, assuasive.
277.	Ah		Arbitrary,-ly, arbitrate,-s, arbitration.
278.	Ah		Account,-s,-ed,-ing, accountable,-bility, &c.
279.	Au		Alter,-able,-ably, alteration, alternative, &c.
280.	Au		Awkward, awkwardly, awkwardness.
281.	E		Ejaculate,-d,-ing, ejaculation.
282.	E		Efficiency,-y, efficient,-ly, &c.
283.	I		Idealism, idealist, ideality.
284.	I		Idiocy, idiot, idiotic,-al.
285.	Oi		Boisterous, boisterously, boisterousness.
286.	Oi		Poison,-s,-ed,-er, poisoning, poisonous.
287.	O		Origin,-al,-ally, originality, &c.
288.	O		Object,-s,-ed,-ing, objection,-able, &c.
289.	Oo		Book,-s,-ed, booking.
290.	Oo		Boom, boomed, booming.
291.	U		Ubiquity, ubiquitary, ubiquitous.
292.	U		Ulcerate,-d, ulcerating, ulceration.
293.	Ou		Outer,-most, outward,-ly,-ness.
294.	Ou		Browse, browsed, browsing.

## Word Signs—Class D. 1.

The Consonants with terminal ticks, and the words they denote.

295.	B	Ç	Beneficial, beneficially, beneficiary.
296.	D	∠	Discredit,-s,-ed,-ing, discreditable.
297.	F	Ɔ	Fascinate,-s,-ed, fascinating, fascination.
298.	F	ʔ	Fastidious,-ly, fastidiousness, fastidiousity.
299.	G	┐	Gratuitous, gratuitously, gratuity.
300.	H	ʔ	History, historic,-al,-ally, historian.
301.	H	ʔ	Horticulture, horticultural, horticulturist.
302.	J	┐	Jeopard,-y,-ous, jeopardize,-d,-ing.
303.	K	ʔ	Character,-ize,-istic, characteristic,
304.	K	ʔ	Chimera, chimerical,-ly, chimericalness.
305.	L	ʔ	Literary, literate, literature, literati.
306.	M	ʔ	Miscellany, miscellaneous.
307.	N	ʔ	Notify, notifying, notification.
308.	P	┐	Patriot, patriotic,-al,-ally, patriotism.
309.	Q	ʔ	Quiesce, quiescence, quiescent.
310.	R	┐	Reiterate,-d,-s,-ing, reiteration.
311.	S	┐	Sacrifice,-d,-s,-ing, sacrificial.
312.	T	ʔ	Terrestrial, terrestrially.
313.	V	ʔ	Valiant, valiantly, valiantness.
314.	V	ʔ	Vehemence, vehement, vehemently.
315.	W	ʔ	Walk,-s,-ed,-er, walkable, walking.
316.	W	ʔ	Worthy, worthily, worthiness.
317.	X	┐	Exclusion, exclusive,-ly, exclusiveness.
318.	X	ʔ	Execrable,-ness, execrate,-d, execration.
319.	Y	ʔ	Yield,-s, yielded, yielding.
320.	Z	∠	Zoology, zoological, zoologist.



# COMPLETE GUIDE TO WRITING SHORT-HAND.

## Word Signs—Class D. 2.

The Double Consonants with terminal ticks, and the words they denote.

321.	Ch		Chastise,-d,-s,-ing,-able, chastisement.
322.	Sh		Shelf, shelves, shelved, shelving.
323.	Sh		Shred, shredding.
324.	Th		Theism, theist, theistic,-al.
325.	Wh		Whine, whined, whining.

The Vowels with terminal ticks, and the words they denote.

326.	A		Aerate,-d,-ing, aeriform, aerification.
327.	A		Aerology, aerometer, aerometry.
328.	Ah		Artifice, artificer, artificial,-ly.
329.	Ah		Assiduous, assiduously, assiduity.
330.	Au		Augur,-ed, augural, auguring.
331.	Au		Austere, austere-ly, austerity.
332.	E		Elicit, elicited, eliciting.
333.	E		Ellipse, elliptic,-al,-ally, ellipticity.
334.	I		Identical,-ly, identify,-ed,-ing, identity.
335.	I		Imagine,-d,-s,-ing,-able, imaginary.
336.	Oi		Embroider,-ed,-ing, embroidery.
337.	Oi		Embroider,-ed,-s,-ing, embroilment.
338.	O		Opinion,-s,-ated, opinionative.
339.	O		Oblige,-d,-s,-ing, obligate,-d,-ing, &c.
340.	Oo		Brood,-s, brooded, brooding.
341.	Oo		Droop,-s, drooped, drooping.
342.	U		Unanimity, unanimous, unanimously.
343.	U		Ultimate,-d,-ing,-ly, ultimatum.
344.	Ou		Crowd,-s, crowded, crowding.
345.	Ou		Crown,-s,-ed, crowned, crowning.

## Word Signs—Class E. 1.

The Consonants with adjunct ticks, and the words they denote.

346.	B	€	Brutal,-ly, brutalize,-d,-ing, brutality.
347.	D	£	Discrepance, discrepancy, discrepant.
348.	F	ℰ	Formal,-ly, formality, formalism.
349.	F	Ɔ	Frigid,-ly, frigidity, frigidness.
350.	G	⋈	Gradual, gradually, graduation.
351.	H	⌒	Hypochondria, hypochondriac.
352.	H	⌒	Hypocrisy, hypocrite, hypocritical,-ly
353.	J	⌒	Jesuit, jesuitic,-al,-ally, jesuitism.
354.	K	⌒	Cognizable, cognizance, cognizant.
355.	K	⌒	Conscientious,-ly, conscientiousness.
356.	L	⌒	Legislate,-d,-ing, legislation, legislature.
357.	M	⌒	Metaphor,-ic, metaphorical,-ly.
358.	N	⌒	Noxious, noxiously, noxiousness.
359.	P	⌒	Period, periodic,-al,-ally, periodicity.
360.	Q	⌒	Quadruple,-d,-ing, quadruplicate,-d,-ing.
361.	R	⌒	Residual, residuary, residue, &c.
362.	S	⌒	Substantiate,-d,-ing, substantiation.
363.	T	⌒	Territory, territorial.
364.	V	ℰ	Vouch,-ed,-es, vouching, voucher.
365.	V	Ɔ	Vouchsafe, vouchsafed, vouchsafing.
366.	W	⌒	Warrant,-ed,-ing, warrantable.
367.	W	⌒	Watch,-es,-ed,-ing, watchful,-ly,-ness.
368.	X	⌒	Exhilarate,-d,-ing, exhilaration.
369.	X	⌒	Exorbitance,-y, exorbitant.
370.	Y	⌒	Year, years, yearly, yearling.
371.	Z	⌒	Zinc, zincous, zinceferous.

## Word Signs—Class E. 2.

The Double Consonants with adjunct ticks, and the words they denote.



























372.	Ch	✓	Charge,-d,-s,-ing, chargeable,-ness.
373.	Sh	/	Shrewd, shrewdly, shrewness.
374.	Sh	\	Shrive, shrived, shriving.
375.	Th	—	Theory, theorize, theoretic,-al,-ally.
376.	Wh	f	Wharf, wharfage, wharfing.

The Vowels with adjunct ticks, and the words they denote.

377.	A	ʔ	Aerostat, aerostatic.
378.	A	ʔ	Amiable, amiability, amiableness.
379.	Ah	ʔ	Architect,-ive, architecture,-al,-ally.
380.	Ah	ʔ	Ameliorate,-s,-d,-ing, amelioration.
381.	Au	ʔ	Authentic,-al, authenticate,-d,-ing, authenticity.
382.	Au	ʔ	Audacious, audaciously, audacity.
383.	E	ʔ	Emaciate,-d, emaciating, emaciation.
384.	E	ʔ	Ecstasy, ecstatic, ecstasical.
385.	I	σ	Idolatry, idolatrous, idolize,-d,-ing.
386.	I	σ	Initiate,-d,-ing, initiation, &c.
387.	Oi	σ	Enjoin, enjoined, enjoining.
388.	Oi	ʔ	Enjoy,-s,-ed, enjoying, enjoyment.
389.	O	ʔ	Obedience, obedient, obediently.
390.	O	ʔ	Obsequious, obsequiously, obsequiousness.
391.	Oo	ʔ	Fooled, fooling, foolish,-ly,-ness.
392.	Oo	ʔ	Gloom,-y,-ing, gloomily, gloominess.
393.	U	ʔ	Unison, unisonance, unisonant.
394.	U	ʔ	Ultra, ultraism, ultraist.
395.	Ou	ʔ	Drown, drowned, drowning.
396.	Ou	ʔ	Proud, prouder, proudest, proudly.

## Word Signs—Class F. 1.

The Consonants with terminal cresents, and the words they denote.

397.	B		Bankruptcy, bankrupt,-ed,-ing.
398.	D		Dissuade,-d,-ing, dissuasion.
399.	F		Fluctuate,-d,-ing, fluctuation.
400.	F		Frustrate,-d,-ing, frustration.
401.	G		Grief, grieve, grievance, grievous,-ly.
402.	H		Hypothecate,-d,-ing, hypothecation.
403.	H		Hypothesis, hypothetical, hypothetical,-ly.
404.	J		Journal,-ism, journalist, journalize.
405.	K		Constituency, constituent, constituents.
406.	K		Credible,-ness, credibly, credibility.
407.	L		Legitimacy, legitimate,-ly, legitimation.
408.	M		Meteorology, meteorological, meteorologist.
409.	N		Nutriment,-al, nutrition, nutritive.
410.	P		Perpetrate,-d,-s,-ing, perpetration.
411.	Q		Quarrel,-s,-ed,-ing, quarrelous, quarrelsome.
412.	R		Ritual,-ism, ritualist, ritualistic.
413.	S		Susceptible, susceptibility.
414.	T		Treachery, treacherous,-ly, treacherousness.
415.	V		Vituperate, vituperation, vituperative.
416.	V		Vivid, vividly, vividness.
417.	W		Wicked, wickedly, wickedness.
418.	W		Wonder,-ful,-fully, wonderment, wondrous,-ly.
419.	X		Explicit, explicitly, explicitness.
420.	X		Expostulate,-s,-d,-ing, expostulation.
421.	Y		Youth, youthful,-ly, youthfulness.
422.			Zemindar, zemindary.

## Word Signs--Class F. 2.

The Double Consonants with terminal cresents, and the words they denote.

423.	Ch		Charter,-s, chartered, chartering.
424.	Sh		Shrub, shrubbery, shrubby.
425.	Sh		Shrug, shrugged, shrugging.
426.	Th		Thorough, thoroughly, thoroughness.
427.	Wh		Whirl,-s, whirled, whirling.

The Vowels with terminal cresents, and the words they denote.

428.	A		Assail,-s,-ed,-ing,-able, assailment.
429.	A		Avail,-s,-ed,-ing,-able, availability.
430.	Ah		Aristocracy, aristocrat, aristocratic.
431.	Ah		Anarchy, anarchic,-al, anarchist.
432.	Au		Autocracy, autocrat, autocratic.
433.	Au		Automatic, automatical, automaton.
434.	E		Electric,-al, electrician, electricity.
435.	E		Espouse,-d, espousing, espousal.
436.	I		Itinerary, itinerant, itinerate.
437.	I		Iterate,-d,-s,-ing, iteration, iterative.
438.	Oi		Annoy,-ed,-ing, annoyance, annoying.
439.	Oi		Annoint,-s,-ed, anointing, annointment.
440.	O		Odorous, odoriferous.
441.	O		Obstruct,-s,-ed, obstructing, obstruction.
442.	Oo		Loose, loosing, loosely, looseness.
443.	Oo		Proof, prove,-d, proving, provable.
444.	U		Usurp,-ed,-s, usurping, usurpation.
445.	U		Urgence,-y, urgent, urgently, urging.
446.	Ou		Prowl,-s,-ed, prowler, prowling.
447.	Ou		Shroud,-ed, shrouds, shrouding.



## Supplementary Signs.


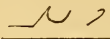
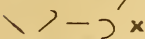
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The words they denote when standing alone.




448.	.	An, and.
449.	o	One, ones, once.
450.	.	Et cetera, &c.
451.	ſ	Namely, Viz.
452.	ƒ	Via, by way of.
453.	(	Belong,-s,-ed, belonging.
454.	⋈	Being, being understood.
455.	)	Large,-r,-est, largely, largeness.
456.	ſ	Enlarge,-d,-s,-ing, enlargement.
457.	ƒ	Already, altogether.
458.	∕	Measure,-d,-s,-able,-ably,-ing.
459.	u	Pleasure,-s,-ing, pleasurable.
460.	ſ	Behold,-s, beholding.
461.	⋈	Beheld, beholden.
462.	g	O'clock.    ˆ A. M.    ˆ P. M.
463.	ƒ	Yesterday.
464.	ƒ	Yesterday morning.
465.	ƒ	Yesterday noon.
466.	ƒ	Yesterday afternoon.
467.	~	Day after to-morrow.

## Repetition of Words, &c.

468. A dash thus — drawn under a word or phrase, denotes an immediate repetition of the same, as in the following examples :



 My God, my-God ;  Turn ye, turn-ye ;  
 × Praise ye the Lord, praise-ye-the-Lord.

469. When a word is repeated three times, write it once by its proper characters, then draw two dashes or lines immediately under

the same, thus  Glory, glory, glory ;  Holy, holy, holy ;  Hark, hark, hark, &c.


470. When a preposition or conjunction intervenes ; the repetition, together with the preposition or conjunction may be expressed



by placing a dash or line terminating with hook thus — under


the word so repeated, as in  Ever and-ever ;  From day to-day, &c.

## Words of Contrary Signification.



471. An oblique line, twice the length of the character representing *d*, extending as much below, as above the writing line, when placed immediately after a word, expresses another word of opposite mean-


ing, preceded by *and*, *to* or *till*, as in the following examples, 

Good and-bad ;  Day and-night ;  From top to-bottom ;




 From morn till-night.


472. An oblique line with a small curve or hook on the right hand side placed immediately after a word, is used to express another word of opposite meaning joined with the former by the conjunction *or*, as

in  High or low ;  Rich or-poor, &c.





473. When a word is followed by another of contrary signification, without a preposition or conjunction intervening ; write the first word in the usual way, then express the antithesis and conjunction by an oblique line with a curve or hook on the left side, as in the following example , Men, women and children.




### The Negative particles Dis, Il, Im, In, Ir, Un, &c.




474. These may be expressed by a simple oblique line, twice the length of the character representing *d*, extending equally above and below the writing line, and placed immediately before the remainder of the word, as in  *dis-trust* ;  *im-moral* ;  *un-even* ;

 *un-kind*, &c.

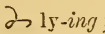


### The Prefixes, Circum, Over and Under.

475. The prefix *Circum*, is expressed by a very small circle or ring, thus  placed immediately before the remainder of the word, as in  *circumscribe* ;  *circumspect* ;  *circumstance*, &c.






476. A very small circle or ring, when placed immediately *over* a word, denotes the prefix *over* as in  *override* ;  *overtake* ;  *overturn*, &c.

477. The same small circle or ring, when placed immediately *under* a word denotes the prefix *under*, as in  *under-go* ;  *under-line* ;  *under-take*, &c.




### Suffixes expressed by Arbitrary Signs.

478. *Ing*, forming a distinct syllable at the end of a word, is expressed by adding a small curve or hook to the terminal of the last character, as in  *ly-ing*;  *morn-ing*;  *rend-ing*, &c.





479. *Ingly*, or *ingness*, at the end of a word, may also be expressed by the small curve or hook, as the context will always readily point out the termination it was intended for, as in the following sentences: I am will-*ing* to do that for you. I will-*ingly* consent to the arrangement. There was a will-*ingness* manifested on their part in the matter.


480. When *cean*, *cion*, *sion*, *tion*, *ceous*, *cious* or *tious* having the sound of *shan*, *shen*, *shun* or *shus* occurs at the end of the word, it is expressed by adding a very small circle or ring to the terminal point of the last character, as in  *mo-tion*;  *deten-tion*;  *op-tician*;  *gra-cious*;  *pre-cious*.




481. When *cian*, *cion*, *sion*, *tion*, *ceous*, *cious* or *tious* at the end of a word, is followed by *al*, *ate*, *ately*, *ateness* or *ly* such extended or double termination, may be expressed by the same small curve or ring, leav-



ing the context to point out the word intended, writing  for na-  
*tion* or na-*tional*;  for pas-*sion*, pas-*sionate* or pas-*sionately*;  *pre-cious*, *pre-ciously*, *pre-ciousness*. As a distinctive mark of these extended terminations, a dot can be placed beneath the terminal ring.





482. *Cision*, *sician*, *sition*, (*sizhun*, *zishan* and *zishun*) are expressed by adding a loop, circle or ring twice the size of that used for *sion*, *tion*, &c., to the terminal point of the last character, forming such cir-





cle or ring in the most convenient and distinct direction as in  *de-cision*;  *mu-sicians*;  *po-sition*;  *phy-sician*, (*fe-zishan*).





483. When the termination *sition* (*zishun*) is followed by *ist* or *ists*, denote such addition or extension of the termination *sition*, by placing a dot or qualifying point under the circle or ring, thus  *oppo-sitionist*.


484. The terminations *self* and *selves*, are expressed by drawing a very short perpendicular or *s* line under the personal pronoun, as in  *myself*;  *thyself*;  *themselves*, &c.




485. The terminations *ship* and *ships*, are likewise expressed by drawing a very short perpendicular or *s* line under the characters which precede, as in  *friendship*;  *hardship*, &c.

486. The suffixes or terminations *lessly*, *lessness* and *liness*, are expressed by the *l* character, with a dot placed in the centre of the semi-circle, thus  instead of placing the dot as a qualifying point under the *l* according to the general rule set forth in a subsequent page. Examples,  for *carelessly* or *carelessness*;  for *loneliness*;  *manliness*. This method of applying the *l* character for the suffixes *lessly*, *lessness* and *liness*, is in order to distinguish it from *l* when used to express the suffixes *lect*, *lective*, *lence*, *lency*, *lent* and *lent* *ly*.

487. The simple terminations *ly* and *less*, may be expressed by an *l* character of half its usual size, thus  as in  *barely*;  *manly*;  *careless*, &c., or by writing *ls* for *less*, and *le* for *ly*.

488. The terminations *sier*, *zier*, *sure* and *zure*, when sounding like *zher* or *zhur* are expressed by either of the *zh* characters, thus  *hosier*;  or  *azure*;  *leisure*.


489. The terminations *ciate*, *tiate*, &c., are expressed by either of the two upper segments of a large circle or ring  Nos. 1 and 2. The first one of which is made by an up-stroke, and the other one, No.

2, by a down-stroke, as in  for *associate*, *associates* and *associated*;  *depre-ciate*, *depre-ciated* and *depre-ciates*;  *expa-tiate*, *expa-tiated* and *expa-tiates*, &c. If either of the terminations *ciate* or *tiate* is followed by *ing* or *tion*, such extended termination may







be expressed by the same characters with the qualifying point or dot




beneath, as in  for asso-ciating or asso ciation;  for de-

pre-ciating or depre-ciation;  for expa-tiating or expa-tiation, &c.

490. The terminations *tual*, *tuat*, *tune*, *ture*, *teous*, *tuous*, &c., regardless of the pronunciations of them favored by the various lexicographers are expressed by the two lower quarter segments of the same circle or ring, the first one, No. 3 being made by a down-stroke, and



the other one, No. 4 by an up-stroke, as in  ac-tual;  for-tune;  cour-teous;  righ-teous, &c.

491. When any of the terminations specified in preceding section is followed by *ly*, *ity*, *ate*, *ately*, *ous* or *ness*, such extended terminations may be denoted by placing the qualifying point or dot under the char-




acter, as in  for ac-tually;  for for-tunate or for-tunately;  for cour-teously or cour-teousness.






## Alphabetical Characters used as Prefixes and Suffixes.

492. The learner's attention is next directed to the study and application of the Prefixes and Suffixes, consisting of common beginnings and endings of words expressed by the Alphabetical signs. These are usually of great advantage in reducing the motions of the pen or pencil in writing the words in which they occur.




493. When a character representing a simple letter or sound is intended to express a *Prefix*, it must be distinguished as such by placing a comma under it, as  aggre-gate;  compro-mise &c.





494. When a character representing a simple letter or sound, is intended to express a selected *Suffix* or termination of a word, it must be distinguished as such by placing a dot or period under it, as in



 en-act;  im-prove;  re-ward, &c.


495. When the first character of a word is used to express one of the selected prefixes, and the last one a suffix, a single dot is placed over the word, instead of a comma under the first one, and a dot under the last one, as in  *agree-ment* ;  *compre-hend* or *compre-hensive* ;  *inter-ment* ;  *trans-plant* ;  *counter-mand*, &c.



496. When a word comprising two of the selected suffixes occurs, spell the first one according to its sound, and express the last one by the proper terminal character, distinguished as in the preceding rule



or section, thus  *com-mand-ment* ;  *trans-action* ;  *trans-plant-ing*, &c.


497. *Com* or *con* forming a distinct syllable at the beginning of a word containing no selected suffix, may be expressed by *km* or *kn* instead of using the *k* character with the qualifying comma mark under it, writing  instead of  for *compose*, and  instead of  for *consign*. In like manner, it is preferable to write



 *pr*, instead of  for *per* in words containing no selected suffix, but in writing *per-mitt-ance*, it is proper to use the prefix *per*, because the character expressing the termination *ance*, requires the qualifying point, and it is as easy to make a simple mark above the word, as one under it, and the dot above, qualifies the *p* for *per*, and


the terminal *a* for *ance*, thus  thereby saving one character, the *r* in the first syllable.



498. When a selected prefix constitutes only part of a syllable or word, it must not be used to express such portion of the same : for instance never write the prefix *compre* with an *s* added, for the word *compress* ; the second syllable of the word *press*, must invariably be spelled out according to sound, thus  or , the first syllable being expressed by the prefix *com* or simply by *km*. In like manner the second syllable in the word *control*, must be spelled out, ac-



cording to sound, thus  *control* and not  *contro-l*. In the word *intrude*, the prefix *intru* must not be used, but in the word




*intru-sion* the prefix *intru* should be used, writing it thus .

499. In words containing no selected prefix, but ending with *ness*, that termination may be expressed by *ns*, instead of writing the character *n* with the qualifying point (a dot,) under it, writing .

for *business*, instead of ; but in writing a word commencing with a selected prefix and ending with *ness*, that suffix should be expressed by the *n* character, with the qualifying point over the word as

in  *con-cise-ness*;  *con-dign-ness*, &c.

500. When the termination *a* of word may be expressed by any of the suffix signs, the plural or possessive case, can be denoted (if necessary) by converting the qualifying point or dot, into a very short horizontal or hyphen-like line as in  *moments*;  *nations* or na-

*tion's*;  *trans-gres-sions*;  *affec-tions* or *affec-tion's*;  *afflictions*.

501. When the letter *s* is used to express the possessive case, it will be found preferable to drop the character immediately below the terminal point of the preceding letter.

502. When any suffix is represented by two of the alphabetical signs, as in the case of *a, e, f, h, i, k, o, u, v, w* and *sh*, (See page 173) occurs, use either as may be found most readily joined to the preceding character.

Many persons are apt to think that they can write words in long-hand as rapidly as they can learn to write them in stenographic characters. A greater mistake could hardly be made. This idea holds good with the entertainer only so long as he is familiar with one style of writing, and is totally ignorant of the other. It is as easy to make a motion of the pen or pencil in the formation of a stenographic character as it is to write one in chirography or long-hand; and it must be remembered that it frequently requires more motions of the pen to form a single letter in long-hand than is generally required for a whole word in any good system of short-hand.

## Prefixes Expressed by Alphabetical Signs.

503	A	9	Advan, adven, adver, advo.
504	A	p	Appel, appli, appre, appro.
505	B	c	Ab, aber, abbre, abro, abso.
506	D	/	Discom, discon, disen, disin
507	E	9.	Elec, elect, equi, equiv.
508	E	8	Efflo, efflu, esti, evi, ever.
509	F	c	Affec, affect, effec, effect.
510	F	9	Affirm, affic, afflict, afflu.
511	G	1	Aggra, aggre agree agri.
512	H	(	Hetero, homo, hydro, hypo.
513	I	σ	Imper, impre impro, impru.
514	I	9	Incom, incon, incor, incul.
515	K	9	Com, comple, compli, compre, <b>compro</b>
516	K	e	Con, contra, contro, counter.
517	M	9	Magni, matri, multi, muti.
518	N	9	Enter, inter, intro, intru.
519	O	6	Ob, obli, obsti, omni, orni.
520	O	o	Obso, octo, oppro, ortho.
521	P	\	Per, pre, pri, pro, pru, pur.
522	R	6	Recom, recon, repre, repro.
523	S	1	Sub, subter, sup, super.
524	T	/	Temp, tempt, tran, trans.
525	U	9	Ulti, uni, ultra, util.
526	X	8	Expli, explo, extra, extri.



## Suffixes Expressed by Alphabetical Signs.


527	A		act, actly, ally, ance, ancy, ant, antly.
528	B		ble, bled, bleness, bly, bility.
529	D		dance, dancy, dant,-ly, dence, dent, dict, duct.
530	E		ence, ency, ent, ently, est, eth, ever.
531	F		fect, flect, flict, form, formal, ful, fully.
532	G		graph, grance, grant, guish, guist, guage.
533	H		habit, hibit, hend, hensive, hood.
534	I		ify, ity, ety, ical, ically, ish, ism, ist.
535	J		ject, jest, join, journ, judge, just.
536	K		claim, cline, clude, clusive, count.
537	L		lect, lective, lence, lency, lent, lently.
538	M		mand, mend, mence, ment, mental.
539	N		nance, naît, nence, nent, nect, ners.
540	O		ody, ogy, oly, omy, ony, opy, ory.
541	P		place, plant, plete, plish, prove.
542	Q		quence, quency, quant,-ly, quest, quish.
543	R		racy, ract, rect, rectly, rance, rant.
544	S		scribe, script, stract, strict, struct, suade.
545	T		tinct, tract, trict, trude, tude, tute.
546	U		ous, ously, ousness.
547	V		vail, vict, vive, voke, volve, vu.se.
548	W		ward, wardly, wards, work, worth.
549	Y		iard, iards, ier, ious, uous, (yard.yer, yun, yus).
550	Ch		chance, chant, change, charge.
551	Sh		cience, tience cient, tient, cial, sial, tial.



## Words Expressed by their Leading Sounds.

552. Many words not included in the various classes denoted by alphabetical characters, and generally known to Stenographers as Word Signs, or by Suggestive or Arbitrary Signs, may be advantageously and legibly expressed by their respective Leading Sounds without regard to following any other mode of abbreviation. Words thus abridged, must however be distinguished as such, by having a short line or stroke drawn across the straight or curved stem line of the last

character used, writing  excom—for excom—municate, excom—municating or excom—munication  intem—for intem—perate,

intem—perance, &c.;  pecu—for pecu—liar, pecu—liarly or pecu—liarty, &c., as in the following sentences. Her husband is a very intem—[perate] man. Three men were excom—[municated] from Church last Sunday. I have spent all the money that was appro—[priated] for my use. This do ye in remem—[brance] of me. He was placed in a very pecu—[liar] position. The Chief Engineer of the Fire Department of Paterson, N. J., in speaking of a large fire at that place, remarked in his report "That it was a very pecu—[liar] fire, and pecu—[liarly] difficult to manage." The abridged words intem—[perate], appro—[priated], remem—[brance], excom—[municated], pecu—[liar], and pecu—[liarly], will natually and readily occur to the reader as those intended by the writer.

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## Arbitrary and Suggestive Word Signs.

553. The three following pages comprise a number of words and expressions of frequent occurrence, for which, at least a majority of them, special signs of suggestive forms have been assigned to denote them, and consequently require but little effort of the memory to put them into practical application. They may be used or not by the writer, but as they are readily acquired, easily remembered, and abridge the labor of writing, their use is strongly recommended, especially as their adoption will tend to improve rather than impair the legibility of the stenographic manuscript.

## Arbitrary and Suggestive Word Signs.

554	oo	One after another.
555	o	O'er, over.
556	u	Under, underneath.
557	o	Above, above-board.
558	u	Below, beneath.
559	+	After, afterward.
560	E	Before, beforehand.
561	h	Behind, behindhand.
562	h	Behalf, behoof, behocve.
563	a	Ascend,-ed,-ing.
564	a	Along.
565	a	Across.
566	@	About.
567	@	Around.
568	7	Discover,-ed,-ing,-y.
569	2	Recover,-ed,-ing,-y.
570	u	Enclose,-d,-ing, enclosure.
571	o	Encircle,-d,-ing.
572	u	Surround,-ed,-ing.
573	u	Foreclose,-d,-ing, foreclosure.

## Arbitrary and Suggestive Word Signs.

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574	0	Nobody, nothing.
575	o	Somebody, something.
576	o	Through.
577	o	Throughout.
578	o	Earth, earthly, earthliness.
579	o	World, worldly, worldliness.
580	ty	Christendom.
581	ty	Christmas.
582	ty	Christian,-ly, christianity.
583	t	Christ, Christ's.
584	t	Christ Jesus.
585	t	Jesus Christ.
586	≠	Cross of Christ.
587	+	Crucify,-ing, crucifix,-ion
588	u	Insiduous,-ly, insiduousness.
589	ψ	Intermediate,-ly, intermediation.
590	∧	Amputate,-d,-ing, amputation.
591	∧	Manslaughter.
592	∨	Moreover.
953	∫	Inasmuch.

## Arbitrary and Suggestive Word Signs.

594	==	Equal, equally, equality.
595	==	Unequal, unequally, inequality.
596	//	Proportion, -able, -ably, -ate, -ately.
597	//	Disproportion, -able, -ably, -ate, -ately.
598	∪	Happy, happily, happiness.
599	∞	Within.
600	∫	Without.
601	↖	Withdraw, -s, withdrawal, withdrawing.
602	↗	Withdrew, withdrawn.
603	∪	Inherit, -ed, -s, -ing, inheritance.
604	λ	Mediocre, mediocrity.
605	✕	Diagnosis, diagnostic.
606	℥	International.
607	×	Extraordinary, extraordinarily.
608	∞	Eternal, eternally, eternity.
609	∞	Everlasting, everlastingly.
610	∩	Couch, couched, couching.
611	∩	Crouch, crouched, crouching.
612	∩	Pouch, pouched, pouching.
613	∩	Slouch, slouched, slouching.

### Legal Terms and Expressions.

614. Many Legal Terms and Expressions, frequently used in the proceedings of the Courts may be denoted by the initial letters or sounds with two short lines drawn across such characters or the last one, if more than one are used, or by any Arbitrary signs, not liable to be construed for a combination of the regular and undistinguished Alphabetical Signs, as in the following examples :

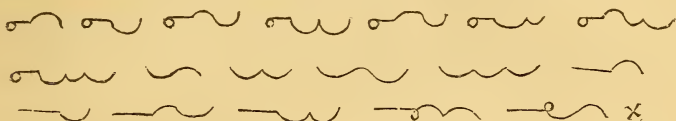
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615		His Honor.
616		Your Honor.
617		The Court.
618		May it please the Court.
619		Gentlemen of the Jury.
620		Grand Jury.
621		Learned counsel.
622		Counsel for plaintiff or prosecution.
623		Counsel for defence or defendant.
624		Prisoner at the bar.
625		Subpœna, -ed.
626		Sureties.
627		Habeas Corpus.
628		Indictment quashed.
629		Nolle prosequi.
630		Motion by.
631		Motion denied.
632		Motion granted.
633		Motion ruled out.
634		Cross-examine, -d, -ation.



### Words That May be Joined.

635. In order to facilitate the process of writing as much as possible, pronouns may be joined with auxiliary verbs, to the following extent; as no confusion can possibly be experienced thereby; no such combination of characters occurring in the writing of a word.



I have. I had. I have had. I had had. I have not. I had not. I have not had. I had not had. He has. He had. He has had. He had had. They have. They had. They have had. They had had. They will have. They would have.

### Poetical Abbreviations.

636. The poetical abbreviations I'm, thou'rt, you're, we're, they're, he's, I'll, they'll, when'er, where'er, &c., may be written as follows—



### Titles or Captions to be Written Plain.

637. Titles or captions, and sub-captions of all poetical effusions and prose writings, as well as compositions on miscellaneous subjects should be written very plain, even should it require the use of a few more vowel or diphthongal signs, or the doubling of a consonant in such words as folly, follow, ferry, marry, tarry, &c.

### Emphasized Words, &c.

638. Emphasized words and expressions may be readily distinguished by making a waved line, thus ~~~~~ under the same.

## Numerals.

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639. For numerals, the ordinary figures are the best that can be used; but they must be distinguished from Stenographic characters by a simple line drawn over them to prevent confusion that might otherwise occur in some cases; especially where the figure 1 predominates.

640. When it is desired to keep a private account which can be understood only by the writer, Stenographic characters may be advantageously and conveniently substituted. For that purpose, the following are suggested, 1 —, 2 |, 3 \, 4 /, 5 C, 6 >, 7 ^, 8 v, 9 <, 0 < or \, \$ 9 or p. Division between dollars and cents — or <. These may be transposed in any other order. Let the \$ mark be placed after and immediately following the figures indicating the number of dollars, so that all figures placed to the right of it, must be considered as so many cents. When the entries are made in a book or a sheet of paper properly ruled for dollars and cents, the insertion of the \$ mark would be superfluous.

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## Abbreviations used in Writing and Printing.

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641. Abbreviations commonly used in Writing and Printing, such as the names of Countries, States, Titles of Individuals, &c., may be used by the reporter in the practice of his profession. A list of these can be found in almost every Dictionary of our language.

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## Quotations from Ancient and Modern Languages.

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642. Familiar Proverbs, Maxims, Mottoes, Quotations, &c., from the Latin, French and Italian may generally be expressed by their respective initials or leading sounds; but they must be distinguished as such by a mark thus        placed under the same; drawing the horizontal line out to the full length occupied by the maxim or quotation. A full list of such quotations with their respective significations can be found in any good Dictionary.

### General Remarks.

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643. When the writer fails either to hear or understand a word or number of words uttered by the speaker, leave a space for the subsequent insertion of such word or words as may have been omitted, and place a caret beneath the space where the omission occurred, thus

A        The context, as a general rule, will indicate the tenor of the words omitted, in case they cannot be supplied by the speaker, or some friend who had a better opportunity of hearing his remarks.

644. The student should select some speaker, who utters his words with distinctness and deliberation, take notes of his discourses as often as may be convenient to do so, and invariably transcribe what you may have written, and should you fail in your first efforts to note down all he said, do not be discouraged, but "Try, try, try again." Lose no opportunity of keeping up the practice, and you will soon increase your rapidity in writing to the extent of five words a minute each week, until you find yourself competent to record correctly the language of any public speaker.

645. When a short-hand writer is employed to take down proceedings in the courts of law, and it is of consequence to report them as nearly verbatim as possible, it is desirable to make himself previously acquainted with the matter in dispute, which is often so complicated as not to be easily understood. By becoming master of the case beforehand, he will be in less danger of falling into mistakes, and will more readily comprehend the bearing of what is said.

646. The smaller the characters can be written, without becoming indistinct, the more it will promote expedition.

647. When the learner first attempts to decipher what he has written in Short-Hand, the best way is to transcribe it in common hand, and when a word is not known at first sight proceed to speak each letter separately and distinctly, and then pronounce the whole together, and so continue writing and deciphering till in a short time, practice and perseverance will make it so completely easy, that he will be able to read it without the trouble of transcribing.

648. When great dispatch is requisite, all stops, except the period, may be omitted, leaving a blank, proportioned in size to the length of the pause required.

### A Son's Farewell to his Mother.

---

Mother—I leave thy dwelling,  
Thy counsel and thy care ;  
With grief, my heart is swelling,  
No more in them to share ;  
Nor hear that sweet voice speaking,  
When hours of joy run high,  
Nor meet that mild eye seeking  
When sorrow's touch comes nigh.

Mother—I leave thy dwelling,  
And the sweet hour of prayer ;  
With grief my heart is swelling,  
No more to meet thee there.  
Thy faith and fervor, pleading,  
In un-spent tones of love,  
Perchance my soul art leading  
To better hopes above.

Mother—I leave thy dwelling ;  
Oh! shall it be for ever ?  
With grief my heart is swelling,  
From thee—from thee to sever,  
These arms that now enfold me  
So closely to thy heart,  
These eyes, that now behold me,  
From all,—from all I part.

---

\*NOTE. Each line of Short-Hand, comprises two lines of the above.

---

O grant me Heaven a Middle State,  
Neither too humble, nor too great ;  
More than enough for nature's ends,  
With something left to treat my friends.

၂၈၂ - ၂၈၃. ၆၅၇.

၁၈၃ - ၁၈၄. ၆၅၈. ၆၅၉.  
၁၈၅ - ၁၈၆. ၆၆၀. ၆၆၁.  
၁၈၇ - ၁၈၈. ၆၆၂. ၆၆၃.  
၁၈၉ - ၁၉၀. ၆၆၄. ၆၆၅.

၁၉၁ - ၁၉၂. ၆၆၆. ၆၆၇.  
၁၉၃ - ၁၉၄. ၆၆၈. ၆၆၉.  
၁၉၅ - ၁၉၆. ၆၇၀. ၆၇၁.  
၁၉၇ - ၁၉၈. ၆၇၂. ၆၇၃.

၁၉၉ - ၂၀၀. ၆၇၄. ၆၇၅.  
၂၀၁ - ၂၀၂. ၆၇၆. ၆၇၇.  
၂၀၃ - ၂၀၄. ၆၇၈. ၆၇၉.  
၂၀၅ - ၂၀၆. ၆၈၀. ၆၈၁.

၂၀၇ - ၂၀၈. ၆၈၂. ၆၈၃.

၂၀၉ - ၂၁၀. ၆၈၄. ၆၈၅.

၂၁၁ - ၂၁၂. ၆၈၆. ၆၈၇.

၂၁၃ - ၂၁၄. ၆၈၈. ၆၈၉.



TRANSLATION OF THE CHARACTERS ON THE OPPOSITE PAGE.

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### A Mother's Love.\*

---

There is something in sickness that breaks down the pride of manhood. It softens the heart and brings it back to the feelings of infancy. Who that has languished even in advanced life, in sickness and dependency? who that has pined on a weary bed in the neglect and loneliness of a foreign land, but has thought on the mother that looked on his childhood; that smoothed his pillow and administered to his helplessness? Oh! there is an enduring tenderness in the love of a mother to a son that transcends all other affections of the heart. It is neither to be chilled by selfishness nor daunted by danger, nor weakened by worthlessness, nor stifled by ingratitude. She will sacrifice every comfort to his convenience; she will surrender every pleasure to his enjoyment; she will glory in his fame, and exult in his prosperity, and should adversity overtake him, he will be dearer to her from misfortune; and if disgrace should steal upon his name, she will still love and cherish him; and if all the world beside cast him off, she will be all the world to him.

---

Affections, like the conscience, are rather to be led than drawn; and it is to be feared, that they who marry where they do not love, will love where they do not marry.

---

Pleasure is nothing but the intermission of pain, the enjoyment of something we are in great trouble for till we have it.

---

\*NOTE. All the words expressed by Special Signs, are comprised in the "KEY," (page 86) with references to the pages and numbers of the Guide, where such signs are to be found.

၁၈၁၃ x

— ၁၀၀၀ — ရှိ၍ — ၁၇၆၆ x ၁၆၆  
— ၁၇၆၆ — ၁၇၆၆ — ၁၇၆၆ x ၁၆ — ၁  
၁၇၆၆ . ၁၇၆၆ ; ၁၆ — ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ —  
၁၇၆၆ . ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ —  
၁၇၆၆ ၁၇၆၆ ; — ၁၇၆၆ ၁၇၆၆ . ၁၇၆၆ — ၁၇၆၆ x  
၁၇၆၆ . ၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ ၁၇၆၆  
၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ ၁၇၆၆  
၁၇၆၆ ; ၁၇၆၆ ၁၇၆၆ ; ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ ၁၇၆၆  
၁၇၆၆ — ၁၇၆၆ ; ၁၇၆၆ ၁၇၆၆ ၁၇၆၆ — ၁၇၆၆ ; ၁၇၆၆  
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# KEY

To all the words expressed by Special Signs, arranged in Alphabetical Order ; together with the number of the page in the first column, the line or paragraph in the second column where such signs are to and be found :

COMPILED BY MISS GRACIE E. TOWNDROW.

A		
A, any, alone.	53 173	Arbitrary, arbitrate, &c. 57 277
About, abouts.	75 556	Architect,-ive,-ure. 61 379
Above, aboveboard.	75 557	Are, art. 52 157
Accept,-s,-ance,-ing.	55 227	Aristocracy, aristocrat. 63 430
Account,-able,-ing.	57 278	Around. 75 567
Acknowledge,-d,-ing,-ment.	54 202	Arraign. 57 275
Across.	54 202	Art. 52 157
Aerate,-d,-ing.	59 326	Artifice, artificial. 59 328
Aerification, aeriform.	59 326	As. 52 157
Aerology.	59 327	Ascend,-ed,-ing. 75 563
Aerometer, aerometry.	59 327	Assail,-ed, ing,-able. 63 428
Aerostat,-ic.	61 377	Assuage,-ing,-ment. 57 276
After, afterwards.	75 559	At. 52 159
Again, against.	53 174	Audacious, audacity. 61 382
Agency, agent,-ship.	55 225	Augur,-ed,-ing,-al. 59 330
Ah.	53 175	Auspices, auspicious. 55 228
Alien,-able,-ate, &c.	55 224	Austere,-ly, austerity. 59 331
All.	52 152	Authentic,-al,-ate,&c. 61 381
Alone.	53 173	Author,-ity,-ize, &c. 55 229
Along.	75 564	Autocracy, autocrat. 63 432
Already.	64 457	Automatic,-al,-ally. 63 433
Also.	53 178	Avail,-able,-ability,-ing. 63 429
Alter,-able,-ing,-ation.	57 279	Avoid,-able,-ance,-ing. 55 235
Alternate,-ly, &c.	55 226	Awe. 53 177
Although.	53 178	Awhile, while, whilst. 55 223
Altogether.	64 457	Awkward,-ly,-ness. 57 280
Always, always.	53 177	Ay, aye. 53 175
B		
A. M.	64 462	Bankruptcy, bankrupt. 62 397
Am.	52 153	Be, been. 52 142
Ameliorate,-s,-ed,-ing.	61 380	Before, before-hand. 75 560
Amiable, amiability.	61 378	Behalf, behoof, behoove. 75 562
Among, amongst.	53 176	Beheld. 64 461
Amputate,-d,-ing,-tion.	76 590	Behind, behind-hand. 75 561
An, and.	64 449	Behold,-s,-ing,-en. 64 460
Anarchy, anarchist.	63 431	Being, being understood. 64 454
Anoint,-s,-ed,-ing.	63 439	Belong,-s,-ing,-ed. 64 453
Annoy,-ance,-ed,-ing.	63 438	Beow. 75 558
Any.	53 173	Beneath. 75 558
Appoint,-able,-ment.	55 234	Beneficial,-ly. 58 295

Between, betwixt.	54 193	Discrepance, discrepancy.	60 347
Boisterous, -ly, -ness.	57 285	Disproportion, -able, -ate.	77 597
Book, -ed, -ing.	57 289	Dissuade, -d, -s, -ing, &c.	62 398
Boom, -ed, -ing.	57 290	Divide, -d, -s, -ing.	54 194
Brilliancy, brilliant.	56 244	Do, does, done.	53 143
Brood, -ed, -ing.	59 340	Droop, -ed, -ing.	61 341
Browse, -d, -ing.	57 294	Drown, -ed, -ing.	61 395
Brutal, -ly, -ity, -ize.	60 346	E	
By.	52 142	Earth, earthly, earthliness.	76 578
C			
Can, canst.	52 150	Ecstasy, ecstatic, -al.	61 384
Casual, -ly, -ity.	56 252	Efficiency, efficient, -ly.	57 232
Catechise, catechism.	56 253	Ejaculate, -d, ejaculation.	57 281
Challenge, -able, -ing.	57 270	Electric, -ian, electricity.	63 434
Character, -istic, -ize.	58 303	Elicit, -ed, -ing.	59 332
Charge, -able, -ing.	61 372	Ellipse, elliptic, -al.	59 333
Charity, charitable.	55 219	Emaciate, -d, -ing, -tion.	61 383
Charter, -ed, -ing.	63 423	Embroider, -ed, -ing.	59 336
Chastise, -d, -ing, -ment.	59 321	Entroil, -ed, -ing, -ment.	59 337
Chimera, chimerical.	58 304	Employ, -ing, -ment.	53 184
Christ, christ's.	76 583	Encircle, -d, -ing.	75 571
Christendom.	76 580	Enclose, -d, -ing, -sure.	75 570
Christian, -ly, -ity.	76 582	Enjoin, -ed, -s, -ing.	61 387
Christ Jesus.	76 584	Enjoy, -able, -ing, -ment.	61 388
Christmas.	76 581	Enlarge, -ing, -ment.	64 456
Cogniable.	60 354	Equal, -ly, equality.	77 594
Cognizance, cognizant.	60 354	Equivocal, -ly, equivocate.	55 230
Conscientious, -ly, -ness.	60 355	Especial, especially.	55 231
Constituency, constituent.	62 405	Espouse, -d, -ing, -al.	63 435
Couch, -ed, -ing, -s.	77 610	Et cetera, &c.	64 450
Could, couldst.	52 151	Eternal, -ly, eternity.	77 508
Counsel for defendant.	78 623	Even.	53 179
Counsel for plaintiff.	78 622	Ever, every.	53 180
Credible, -ness, credibility.	62 406	Everlasting, -ly.	77 509
Cross-examine, -d, -ation.	78 634	Evil, evils.	53 179
Cross of Christ.	76 586	Exaggerate, -d, -ing, -tion.	54 215
Crouch, -ed, -ing.	76 611	Example, examples.	52 165
Crowd, -s, -ed, -ing.	59 344	Exasperate, -d, -ing, &c.	56 266
Crown, -s, -ed, -ing.	59 345	Exceed, exceeds.	52 164
Crucifix, crucifixion.	76 587	Except, excepts.	52 164
Crucify, crucifying.	76 587	Exception, -able, -al, -ing.	56 267
D			
Day after to-morrow.	64 467	Exclusion, exclusive.	58 317
Delicacy, delicate.	56 245	Execrable, execrate, &c.	58 318
Destroy, -ed, -ing.	53 183	Exhilarate, -d, -ing, &c.	60 368
Diagnosis, diagnostic.	77 605	Exorbitance, exorbitant.	60 369
Discover, -ed, -ing, -y.	75 568	Expect, expects.	52 165
Discredit, -able, -ing.	58 296	Explicit, -ly, explicitness.	62 419
		Expostulate, -s, -d, -ing.	62 420
		Exquisite, exquisitely.	54 216

Extraordinary,-ly.	77 607	Ideal,-ism, ideality.	57 283
Eye, eyes.	53 181	Identical,-ly, &c.	59 334
F		Identify,-ed,-ing, &c.	59 334
Facetious,-ly,-ness.	54 195	Idiocy, idiot.	57 284
Familiar,-ly,-ity,-ize.	56 246	Idolatry, idolize.	61 385
Fanatic,-al,-ism, &c.	56 247	If.	52 145
Fascinate,-d,-ing,-tion.	58 297	I'll.	79 636
Fastidious,-ly,-ness.	58 298	I'm.	79 635
Father, fatherly.	54 196	Imagine,-able,-ing,-ation.	59 335
Fluctuate,-d,-ing,-tion.	62 399	Immediate,-ly,-ness.	55 233
Fool,-ing,-ish, &c.	61 391	In.	52 154
For.	52 144	Inasmuch.	76 593
Foreclose,-d,-ing,-sure.	75 573	Indictment quashed.	78 628
Formal,-ly,-ity,-ness.	60 348	Inequality.	77 595
Frigid,-ity,-ly,-ness.	60 349	Inherit.	77 603
From.	52 145	Initiate,-ing,-tion.	61 386
Frustrate,-d,-ing, &c.	62 400	Insidious,-ly,-ness.	76 588
G		Intermediate, &c.	76 589
Gentlemen of the Jury.	78 619	International.	77 606
Genuine,-ly,-ness.	56 248	Irascible, &c.	55 232
Gloom,-ily,-ing,-y.	61 392	Is.	52 158
Glory, glorify, glorious.	54 197	It, it's, itself.	53 182
Go, goes, gone.	52 146	Iterate,-ing, &c.	63 437
God, God's.	51 138	Itinerary, itinerate.	63 436
Gradual,-ly, graduator.	60 350	J	
Grand Jury.	78 620	Jealous,-y,-ly.	56 251
Gratuitous,-ly, gratuity.	58 299	Jeopard,-ous,-ize.	58 302
Grief, grievance, grievous.	62 401	Jesuit,-ic-ical.	60 353
H		Jesus.	58 138
Habeas Corpus.	78 627	Jesus Christ.	76 585
Had, hadst.	52 148	Journal,-ism,-ize.	62 404
Happy,-ly,-ness.	77 598	Judge, judges.	52 149
Has, hast.	52 147	Judicat-, judiciary.	54 200
Have.	52 147	Just.	52 149
He.	52 148	K	
Heaven,-ly.	54 193	Knew, known.	52 151
Hereditary,-ly,-ment.	56 249	Know, knows.	52 150
Hieroglyph,-ic,-ical, &c.	56 250	Knowing,-ly, knowledge.	54 201
His Honor.	77 615	L	
History, historic,-al.	58 300	Languid,-ly, languidness.	56 254
Holy, holily, holiness.	54 199	Large,-ly,-est,-ness.	64 455
Horticulture,-al,-ist.	58 301	Learned counsel.	78 621
Hour, hours, hourly.	53 191	Legislate,-ing, legislative.	60 356
Hypochondria, &c.	60 351	Legitimacy, legitimate.	62 407
Hypocrisy, hypocrite.	60 352	Like, likes.	52 152
Hypothecate,-d,-ing, &c.	62 402	Literary, literature.	58 305
Hypothetic,-al, &c.	62 403	Lord, Lord's.	51 138
I.	53 181	Loose,-d,-ing.	63 442



Love,-d,-ing,-ly.	54 203	Or.	52 157
M		Orient,-al,-alism.	56 236
Malevolence, malevolent.	56 255	Origin,-al,-ality.	57 287
Manslaughter.	76 591	Other, (others), otherwise.	53 188
May.	52 153	Our, ours, ourselves.	53 192
May it please the Court.	78 618	Outer, outermost,-ward.	57 293
Me.	52 163	Outlaw,-ed,-ing,-ry.	55 242
Mediocre, mediocrity.	77 604	Outrage,-ing,-ous.	55 243
Measure,-d,-ing,-ment.	64 458	Over, o'er.	75 555
Metaphor,-ic,-ical.	60 357	Owe, owing.	53 185
Meteorology, &c.	62 408	P	
Might,-ily, mightiest.	54 204	Panegyric, panegyryze.	56 257
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Natural,-ly,-ization	54 205	Proof, prove,-ing.	63 443
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Nobody.	76 574	Proud,-ly,-er,-est.	61 396
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Notify,-ing,-cation.	58 307	Quadruple,-ed,-ing.	60 360
Nourish,-ing,-ment.	56 256	Qualify,-able,-ing, &c.	56 258
Noxious,-ly,-ness.	60 358	Quantity.	52 156
Nutrient, nutrition.	62 409	Quarrel,-ing,-some.	62 411
O		Question,-able,-ing.	54 207
O, oh, owe.	53 185	Quiesce, quiescent.	58 309
Obedience, obedient.	61 389	Quiet,-ly,-ness.	52 156
Object,-ing, objection, &c.	57 288	R	
Oblige, obligate, &c.	59 239	Rational,-ly,-ity.	54 208
Obsequious,-ly,-ness.	61 390	Reciprocal,-ly, reciprocity.	56 259
Obstruct,-ing,-tion.	63 441	Recover,-ed,-ing,-y.	75 571
O'clock.	64 462	Reiterate,-ing,-tion.	58 310
Oderous, Odiferous.	63 450	Residual, residuary.	60 361
Of.	52 144	Ritual,-ism,-ist.	62 412
Off, oft, often.	53 186	S	
Official,-ly, officiate.	55 237	Sacrifice,-d,-ing.	58 311
On.	52 154	Sacrilege, sacrilegious.	56 260
One, ones, once.	64 449	Shabby,-ly, shabbiness.	57 271
One after another.	75 554	Shagged,-ness.	57 272
Only.	53 185	Shall, shalt.	53 169
Ooze,-d,-ing.	55 239	Shelf, shelving.	59 322
Opinion,-ated.	59 338	Sheriff, sheriffalty.	55 220



Should, shouldst.	53 170	Universe,-al,-ally.	55 240
Shred, shredding.	59 323	Up, upon.	53 190
Shrewd,-ly,-ness.	61 373	Upright,-ly,-ness.	55 241
Shrive,-d,-ing.	61 374	Upward.	53 190
Shrievalty.	55 221	Urgency, urgent.	63 445
Shrinkage.	55 221	Us.	52 158
Shroud,-ed,-ing.	63 417	Usual,-ly,-ness.	53 189
Shrub, shrubbery.	63 424	Usurp,-ing,-ation.	63 444
Shrugged, shrugging.	63 425	V	
Slouch,-ed,-ing.	77 613	Vacillate,-ing,-tion.	53 262
Somebody, something.	76 575	Valiant,-ly,-ness.	58 313
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Subpœna,-ed,-ing.	78 625	Vehemence, vehement.	58 314
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Under, underneath.	75 556	Within.	77 599
Unequal, unequally.	77 595	Without.	77 600
Unison, ance.	61 393	Wonder,-ing,-ful.	62 418

Workman,-like,-ship.	54213	Yield,-ing, &c.	58319
World,-ly,-liness.	76579	You, your, yours.	52166
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